

The Oxford & Cambridge Edition.

SHAKESPEARE'S
AS YOU LIKE IT

WITH INTRODUCTION AND NOTES

BY

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(Editor of the Dinglewood Shakespeare Manuals)

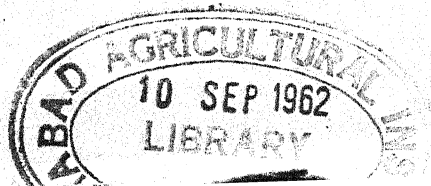
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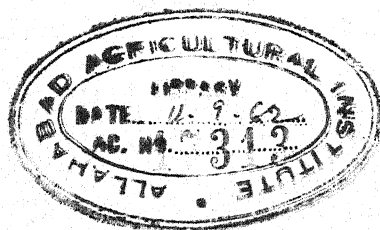
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PREFACE

It is hoped that this new edition of "As You Like It" will find enhanced value in the hands of the student, by reason of the rearrangement of the introductory matter and other progressive changes.

The segregation of the separate subjects into sections each of which has its use and value enables the book to be adopted for both classes, Junior and Senior.

It is also hoped that the Teacher will find that this edition will assist in promoting, among his pupils, a genuine appreciation of Shakespeare's craftsmanship.

The authors in compiling this book not only had in mind the provision of a Textbook for Examination Preparation but a treatment of the play designed to attract the interest of the student to the beauty of Shakespeare's work.

The Oxford and Cambridge Edition of Shakespeare's Plays, in which this book is included, has proved its value as an important aid to success in Examinations. It has only recently been appreciated by the Publishers, however, that the increasing sales are also due to its adoption for class use where no examination work is in hand.

A glance at the contents page will show you the method of treatment and the general scheme.

The authors would gratefully acknowledge the continued advice of Teachers from whom they have received so many valuable hints and suggestions.

AS YOU LIKE IT

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As You Like It

P.K. Read

PART I. THE TITLE.

As *You Like It*, probably suggested by a phrase in Lodge's preface to his novel : " *If you like it, so ; and yet I will be yours in dutie, if you will be mine in favour.*"

The significance of the title is apparent from the epilogue :

" I charge you, O women, for the love you bear to men, to like as much of this play as please you ; and, I charge you, O men, for the love you bear to women—as I perceive by your simpering, none of you hates them—that between you and the women the play may please."

On the title "*As You Like It*" Ulrici remarks : " Each acts or not as he pleases ; every character, according to its humour, indulges its inclinations to good and evil, as the idea suggests itself—the humour and caprice of persons in their influence one upon another is the basis of the whole action, and the cause, at the same time, of the fantastical character of the piece."

In fact, Ulrici would make the title depend upon the characters, and regards Shakespeare as allowing them to indulge in their own caprices, or in modern parlance, "to go as they please." But does not the sentence of the epilogue, "*to like as much of this play as please you*," indicate that the title appeals to the audience ? Does the play please them ? Do they desire, for instance, the happy union of the lovers ; the reconciliation of the brothers ; the restoration of the banished Duke ; the repentance of Duke Frederick ? Do they appreciate the method by which Shakespeare attains these ends ? And the various scenes of life-court, sylvan and pastoral—which do they prefer ? Shakespeare sketches all these and leaves the choice to his audience.

DATE WHEN THE PLAY WAS WRITTEN.

We have two means of arriving at a probable date when any particular play was written.

I. External Evidence.

- (a) Date of Entry in the Register of the Stationers' Company.
- (b) Is the Play included in the Folios or Quartos ?
- (c) Are there any allusions to the Play by contemporaneous writers ?

II. Internal Evidence.

- (a) Are there any allusions in the Play to contemporaneous events ?
- (b) An examination of the language and metre of the play.

There are two important pieces of evidence to fix 1600 as the latest date for *As You Like It*.

EXTERNAL.

(1) Entry in the Register of the Stationers' Company.

4 Augusti.

As You Like yt, a book. Henry the ffifth, a book. Every man } *To be*
in his humor, a book. } *staied.*
The Commedie of Much Adoo about nothinge, a book.

The year is not mentioned in the Register, but the previous entry is May, 1600.

Henry V. and Much Ado About Nothing were published in the year 1600.

INTERNAL.

(2) A Song in the Play.

The song "It was a lover and his lass" (Act V. Scene III.) is found set to music in Thomas Morley's First Book of Ayres printed in 1600.

There are also two important pieces of evidence to fix 1598 as the earliest date of the play.

1. (*External*). The play is not mentioned by Meres in his "Palladis Tamia" (1598), in which he gives a list of Shakespeare's plays already published at that date.
2. (*Internal*). The line "Who ever loved that loved not at first sight?" (III. v. 82) is a quotation from Marlowe's "Hero and Leander," which was published in 1598.

The metrical evidence gives very little assistance towards determining the date.

Conclusion. The play was written not earlier than 1598, and not later than 1600. If *Henry V.* and *Much Ado* were written before *As You Like It*, as is most probable, the inference is that the play was written either in 1599 or 1600.

But whilst we have the above positive and conclusive evidence of the date of the play, an examination of the play itself furnishes indications both in favour of the generally assigned date and also against it.

In favour of 1600—

1. "*They were all alike one another as half-pence are*" (III. ii. 367-8). Halfpence were first coined in Elizabeth's reign, 1582-3; their use was discontinued in 1601.
2. "*Like Diana in the fountain*" (IV. i. 158). This is generally considered to be a reference to the fountain of Diana at West Cheap. It was erected in 1596. But in 1603 it was in a dilapidated state.

Against 1600—

The references to oaths and magicians. These are—

1. "*By all the pretty oaths that are not dangerous*" (IV. i. 198).
2. "*I have, since I was three year old, conversed with a magician, most profound in his art, and yet not damnable*" (V. ii. 86).
2. "*By my life I do; which I tender dearly, though I say I am a magician*" (V. ii. 76).

THE UNITIES.

vi.

We find two Statutes in the reign of James I.

1. 1605. An Act to restrain the use of oaths upon the stage.
2. 1603. An Act against witchcraft.

Argument. If the above extracts from the play refer to the Statutes of 1603 and 1605, and were in the play as originally written the date 1600 is too early.

Reply. (1) There is an earlier Statute against witchcraft in the reign of Elizabeth.

(2) There may have been some earlier inhibition against oaths on the stage.

(3) It is possible that the lines may have been added at some subsequent representation of the play.

Why was the play of *As You Like It* stayed?

As regards *Henry V.* and *Much Ado* the injunction was quickly removed, as both of them were entered again in the month of August, 1600, and published before the end of that year.

Arguing from the various inconsistencies in the play, Mr. Wright suggests that the play was unfinished. But this argument proves too much. If the play was unfinished in 1600, the finishing touches were never added by Shakespeare, for the play was completed in 1600, as the quotation by Morley (see p. vi.) is evident that Act V. was written in that year.

It is well known that many of Shakespeare's plays were pirated for production by other companies of actors. Is not this a more probable reason for the staying of the play, viz. to prevent such an act of piracy?

EDITIONS OF THE PLAY.

The play of *As You Like It* did not appear in print till the First Folio, viz., the Folio of 1623.

There is no Quarto known to exist, so the First Folio is the authority for the Text.

The Second Folio was published in 1632.

OTHER PLAYS.

There have been two well-known English adaptations of the play:

1723. *Love in a Forest*, at Drury Lane by Charles Johnson.

1739. *The Modern Receipt, or a Cure for Love*, by a certain J.C.

In each of these adaptations Celia marries Jaques.

THE UNITIES.

The Unities are three in number, viz., Time, Place, and Action.

Time. The time taken in the representation of the play must coincide with that of the action of the play.

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Place. No scene of the play must be so located that the *dramatis personæ* shall be unable to visit it in the time allotted for the performance of the play.

Action. All characters must contribute to the action of the play, *i.e.* no unnecessary characters should be introduced.

All scenes must contribute to the action of the play, *i.e.* no unnecessary scenes should be introduced.

The Tempest and The Comedy of Errors are examples of Shakesperian plays in which all the unities are observed.

ON CHARACTER INTERPRETATION.

The following simple rules are intended to guide students of the play to form their own estimate of the various characters, a much more useful and interesting process than that of committing to memory the opinions of others.

1. In judging the character of any of the *dramatis personæ* take into account all that is said of him in the play by others. Weigh carefully what is said of the persons in the play, both by their enemies and by their friends.
2. In estimating a person's character by what he himself says, note attentively the circumstances under which his speeches are made. Rosalind, at the court of her uncle, is not the woman she was when in the Forest of Arden. Draw your own conclusions from the power of circumstances to alter behaviour.
3. Do not interpret character by single incidents. Many details must be collected and looked upon in the light of the general view.
4. Observe carefully all contrasts. Shakespeare generally adds to the interest of his characterisation by contrast or by duplication. Rosalind is in many things a contrast to Celia, Orlando is a contrast to Oliver, Duke Senior to Duke Frederick. Many minor characters may be grouped together and compared.
5. Watch the development of character as time progresses. Note the effect of love on Rosalind's character. Try to gain an insight into the inward mechanism of the characters.
6. Finally, read over very carefully, and act upon these cautions and hints given by Coleridge. "If you take only what the friends of the character say, you may be deceived, and still more so, if that which his enemies say; nay, even the character himself sees himself through the medium of his character, and not exactly as he is. Take all together, not omitting a shrewd hint from the clown or the fool, and perhaps your impression will be right; and you may know whether you have in fact discovered the poet's own idea, by *all the speeches receiving light from it, and attesting its reality by reflecting it.*"

"It is in what I called **Portrait painting**, delineating of men and things, especially of men, that Shakespeare is great. All the greatness of the

man comes out decisively here. It is unexampled, I think, that calm creative perspicacity of Shakespeare. The thing he looks at reveals not this or that face of it, but its inmost heart and generic secret: it dissolves itself as in light before him, so that he discerns the perfect structure of it."—CARLYLE.

"His characters are like watches with dial-plates of transparent crystal; they show you the hour like others, and the inward mechanism is also visible."—GOETHE.

THE CHARACTERS OF "AS YOU LIKE IT."

"To Shakespeare alone belong the charming conception of the outlawed forest life, the pure rusticity of the lower characters, the serene magnanimity of the banished duke, the inexhaustible sprightliness of Rosalind, the knave fool-wisdom of Touchstone, and the superficial and worldly cavilling of Jaques; all stamped with the unmistakable impress of his master-hand, and combining, in the most singular way, to give the play a most distinct and important moral bearing, as well as the animation and grace which has made it the delight of all readers, young and old."

—MOBERLY.

DUKE (Senior, in banishment),

the father of Rosalind, has been driven from his kingdom by his younger brother, and is living, when first we meet him, in the Forest of Arden, "like the old Robin Hood of England." He is the friend of the unfortunate, a lover of nature and simplicity, and an enemy to all flattery and false show. He borrows no dignity, yet is always dignified, and meets always with respect, though he never enforces it.

He bears adversity with philosophic calmness.

The key-note of his character is contentment. He looks always upon the bright side of things, just as Jaques always sees the gloomy side. To him adversity itself is sweet,

*"Which, like the toad, ugly and venomous,
Wears yet a precious jewel in his head"* (II. i. 13).

He "can translate the stubbornness of fortune" into a state of peace and happiness. He can derive entertainment even from the melancholy fits of the morose and disappointed Jaques:

*"I love to cope him in these melancholy fits,
For then he's full of matter"* (II. i. 67).

There is no situation from which he cannot extract some useful lesson. Of his life of banishment in the forest he says:

*"And this our life exempt from public haunt,
Finds tongues in trees, books in the running brooks,
Sermons in stones, and good in every thing.
I would not change it"* (II. i. 15).

Spreads contentment around him.

We learn that he is surrounded in the forest with "a many merry men," and that

"Many young gentlemen flock to him every day, and fleet the time carelessly, as they did in the golden world" (I. i. 124).

Orlando speaks of "the Duke and all's contented followers," and the usurping Duke Frederick finds that his ill-gotten kingdom is rapidly being drained of all its best and noblest subjects, for every day

"Men of great worth resorted to this forest" (V. iv. 162).

He lives to make others happy, "with measure heap'd in joy," and he has his reward in beholding the happiness of others. The last words he utters in the play inaugurate a new period of pleasurable existence:

*"Proceed, proceed: we will begin these rites,
As do we trust they'll and in true delights" (V. iv. 204).*

His gentleness.

His sweetness of disposition and gentleness win love and ready obedience from all except the most perverted natures. When Orlando, with drawn sword and countenance "of stern commandment," rudely interrupts the peaceful forest banquet, his assumed violence rapidly vanishes before the calm demeanour and gentle words of the Duke. Threats are converted into appeals, commands into apologies. "Speak you so gently?" he says:

*"Pardon me, I pray you:
I thought that all things had been savage here" (II. vii. 107).*

No word of bitterness against his usurping brother ever passes his lips, no thought of revenge ever enters his mind. He spends his time in meditative speculation in company with "loving lords," his "co-mates and brothers in exile," and extends his kindness to all who come in contact with him—to Touchstone and to Adam, no less than to Orlando and Oliver. No duke or monarch was ever more approachable than he. Rosalind in her shepherd's garb met him in the forest, and

"Had much question with him: he asked me, of what parentage I was; I told him, of as good as he; so he laughed, and let me go" (III. iv. 38).

His return to power.

Manners change with fortunes, and success is a severer test of character than adversity, but the Duke accepts his good fortune in the same philosophic spirit that characterised his behaviour under adversity. He displays no eagerness to assume "this new-fall'n dignity" which, we feel, is a source of pleasure to him only in so much as it will extend his power of making others happy:

*"First, in this forest, let us do those ends
That here were well begun and well begot;
And after, every of this happy number
That have endured shrewd days and nights with us
Shall have the good of our returned fortune." (V. iv. 176).*

Literary Notice.

"The banished Duke exemplifies the best sense of nature as thoroughly informed and built up with Christian discipline and religious efficacy; so that the asperities of life do but make his thoughts run the smoother. How sweet, yet how considerate and firm is everything about his temper and moral frame! He sees all that is seen by the most keen-eyed satirist, yet is never moved to be satirical, because he looks with wiser and therefore kinder eyes. The enmity of Fortune is fairly disarmed by his patience: her shots are all wasted against his breast, garrisoned as it is with the forces of charity and peace: his soul is made storm-proof by gentleness and truth: exile, penury, the ingratitude of man, the malice of the elements, what are they to him? He has the grace to sweeten away their venom and to smile the sting out of them. He loves to stay himself upon the compensations of life, and to feed his gentler affections by dwelling upon the good which adversity opens to him, or the evil from which it withdraws him. In his philosophy, so bland, benignant and contemplative, the mind tastes the very luxury of rest, and has an antepast of measureless content."—HUDSON.

DUKE FREDERICK

is a man of strong passions, who, living in an age when might was right, usurped the dukedom from his elder brother, and drove him into exile, appropriating to himself the lands and revenues of those lords who in their loyalty attached themselves to their true master.

He is a tyrant, but not a cruel tyrant.

We must make a distinction between the vices of the man and the vices of the age to which he belongs. The play of *As You Like It* portrays the domestic atmosphere of the feudal ages of which violence was a notable characteristic. Duke Frederick was a tyrant and ruled by fear—the principle underlying all despotism. The cruelty of his actions is mitigated, however, by a certain sense of honour of which he gives evidence on more than one occasion. He encouraged a cruel form of wrestling, but he does not appear wantonly cruel, or, as we should now say, unsportsmanlike. He sought to dissuade Orlando from encountering the professional wrestler:

*"In pity of the challenger's youth, I would fain dissuade him,
but he will not be entreated. Speak to him, ladies; see if
you can move him"* (I. ii. 167).

and he minimises the risk to the younger man by permitting "but one fall." His justice also was of a summary kind and will not bear examination according to modern standards of equity; but we must bear in mind that retaliation would be a virtue in his eyes, and that he is unconscious of doing Orlando an injustice when he seeks his harm because Orlando's father was his enemy. Indeed, he appears to have considered himself "the better part made mercy," and he certainly treated Oliver with more leniency than the circumstances would have led us to anticipate.

He is capricious.

This is what Le Beau means when he describes him as "humorous." All his unjust and unrighteous actions are performed on the impulse

and in the heat of passion. Le Beau counsels Orlando to flee from the court, assigning as his reason that :

*"Such is now the duke's condition,
That he misconstrues all that you have done.
The duke is humorous ; what he is indeed,
More suits you to conceive than I to speak of."* (I. ii. 274).

and a moment later he prophesies that the Duke's malice against his niece "will suddenly break forth." The predicted storm bursts in the following scene. The Duke enters "with his eyes full of anger," banishes Rosalind from his court, and gives as his reason :

"Thou art thy father's daughter ; there's enough." (I. iii. 61).

On this occasion he does not even spare his daughter Celia whom he loved. When she intercedes on behalf of her dear friend, he first endeavours to prejudice her against Rosalind, and then, calling her a fool, ignores her prayers and leaves the room in anger.

He is suspicious and envious.

He would like to be popular, and discerns in the popularity of others an obstacle to his own progress in the affections of his subjects. Such were his real reasons for banishing Rosalind.

"Let it suffice thee that I trust thee not" (I. iii. 58).

He suspects first "some villains of the court," and afterwards Oliver, of being privy to the flight of Orlando with his niece and daughter. He will not listen to any protestations of innocence.

"Not see him since ? Sir, sir, that cannot be." (III. i. 1).

Envy was at the root of his desire to slay his brother, for "whoso is out of hope to attain another's virtue, will seek to come at even hand, by depressing another's fortune."¹ Consequently

*"Duke Frederick, hearing how that every day
Men of great worth resorted to this forest,
Address'd a mighty power ; which were on foot,
In his own conduct, purposely to take
His brother here and put him to the sword."* (V. iv. 161).

His conversion

may be regarded as affording evidence of the existence within the Duke of some nobility of feeling which had been hitherto warped by ambition, greed, and love of popular applause. We know that he recognised and appreciated courage when he saw it, as in the case of Orlando. We have seen that he was impulsive and acted hastily, and his anxiety for the recovery of Celia and Rosalind is suggestive of remorse

*"And let not search and inquisition quail
To bring again these foolish runaways"* (II. ii. 20).

¹ Bacon's Essays.

These indications of a better nature within the Duke tend to lessen the shock of surprise with which we might have received the news of his sudden conversion had we not been thus prepared. We read that the Duke,

*" Meeting with an old religious man,
After some question with him, was converted
Both from his enterprise and from the world "* (V. iv. 167).

His good impulses gained the ascendancy, and by retreating into a life of monastic seclusion he finally put it out of his own power to depart from the life of virtue so suddenly resolved upon.

Literary Notice.

" Duke Frederick is called even by his daughter a man of harsh and envious mind; he appears to be perpetually actuated by gloomy fancies, by suspicion and mistrust, and to be urged on by covetousness. . . . He has regarded with hostile suspicion all honourable men, the old Rowland de Boys as well as his brave Orlando, he has surrounded himself with the dishonourable, who nevertheless, like Le Beau, are not devoted to him."—GEEVINUS.

ROSALIND.

Rosalind is one of the most delightful of Shakespeare's characters and brightest of his heroines. But the depths of her character are not revealed in the play, and she evades analysis. We may surmise, but we cannot know how she would play her part amid the daily trials and troubles of our workaday world. We feel that she is perfectly charming, and that we could wish for no more exhilarating companion with whom to fleet the time carelessly, as they did in the ideal Forest of Arden. But her actions spring more from caprice than from character, and she is as difficult to analyse as a perfume. We can but follow her through her butterfly existence, and draw attention to the qualities which have impressed upon us a feeling of pure delight.

Her personal appearance.

She describes herself as being "more than common tall," and unhesitatingly proposes to assume "a swashing and a martial outside," from which we may suppose that she was not a fragile or a hot-house beauty. Orlando views his "heavenly Rosalind" through a lover's eyes, and describes her as possessing all the graces with which Nature can adorn woman.

*" Helen's cheek but not her heart,
Cleopatra's majesty,
Atalanta's better part,
Sad Lucretia's modesty,
Thus Rosalind of many parts
By heavenly synod was devised
Of many faces, eyes and hearts,
To have the touches dearest prized."* (III. ii. 150).

Phebe, herself a beauty of conventional type, furnishes us with a more detailed description of her graces, and though she examined Rosalind (masquerading as a shepherd youth) "in parcels," her

appreciation, not being anatomical, leaves in our minds an impression of attractive charm as vivid as any we could receive from a painted picture.

*"It is a pretty youth : not very pretty :
But, sure, he's proud, and yet his pride becomes him ;
He'll make a proper man ; the best thing in him
Is his complexion ; and faster than his tongue
Did make offence his eye did heal it up.
He is not very tall ; yet for his years he's tall ;
His leg is but so so ; and yet 'his well :
There was a pretty redness in his lip,
A little ripier and more lusty red
Than that mix'd in his cheek ; 'twas just the difference
Betwixt the constant red and mingled damask"* (III. v. 112).

The haughty shepherdess, it will be observed, praises the youth in spite of herself. Whilst having "more cause to hate him than to love him," still she cannot withhold her compliments.

Orlando thus described to his brother "the shepherd youth that he in sport doth call his Rosalind."

*"The boy is fair,
Of female favour, and bestows himself
Like a ripe sister."* (IV. iii. 94).

Her love for Celia is more than sisterly, and stands the strain of every circumstance. "Never two ladies loved as they do," says the wresler Charles to Oliver. When Rosalind is despondent, grieving over her father's banishment, she sets aside her sorrow at the bidding of her friend.

"Well, I will forget the condition of my estate, to rejoice in yours." (I. ii. 16).

When, in the forest, Celia sinks with fatigue, Rosalind, who is not less faint than her friend, conceals her own weariness that she may encourage and comfort "the weaker vessel." There is no reserve, no secrecy between them ; they pour out their hearts to one another. We cannot feel surprised that the more serious-minded Celia should find a difficulty in chiding her irrepressible friend when her serious counsel is interrupted by such an outburst of spontaneous affection as

"O coz, coz, my pretty little coz, that thou didst know how many fathom deep I am in love !" (IV. i. 215).

Her Life at Court.

Although we read that she was "no less beloved of her uncle than his own daughter," yet we may well believe that it was for Celia's sake alone that Rosalind continued to live at the Court after her father's banishment. She must have felt that she was there on sufferance, and being by nature light-hearted and merry, the unnatural position in which she was placed affected her spirits.

"Unless you could teach me to forget a banished father, you must not learn me how to remember any extraordinary pleasure." (I. ii. 5).

She has her cross to bear and bears it with wonderful patience. The Duke can find no other cause of complaint against her.

*"But that the people praise her for her virtues
And pity her for her good father's sake."* (I. ii. 290).

Indeed the tyrant himself bears testimony to her gentleness and patient endurance of misfortune, when he says to Celia :

*"She is too subtle for thee : and her smoothness,
Her very silence and her patience
Speak to the people, and they pity her."* (I. iii. 80).

Her changed life in the forest.

In the forest she breathes a freer, purer atmosphere, and gives a loose rein to her natural gaiety. At Court she had been gentle, silent, and submissive ; in the forest she is merry, talkative, and teasing. At the Court, Celia takes the lead, and seems to possess the more active mind. Once in the forest their relative positions are changed ; Rosalind assumes the leading place whilst Celia is content to play a secondary part. In the Court where her "pride fell with her fortunes" she is candid in the expression of her love for Orlando, urges conference and gives him every encouragement. In the forest she is abashed in the presence of her lover, playfully torments him and draws from him repeated protestations of his love, but is silent with respect to the state of her own heart, except in the presence of Celia alone.

The love of Rosalind.

1. She feels her affection at first as a wound to be endured, and bears it with patient resignation.

Cel. *"Why, cousin ! why, Rosalind ! Cupid have mercy !
not a word ?"*

Ros. *"Not one to throw at a dog."* (I. iii. 1-2).

2. It renders her more sympathetic than she otherwise might have been to other lovers, e.g. Silvius.

*"Alas, poor shepherd ! searching of thy wound,
I have by hard adventure found mine own."* (II. iv. 44).

and she recognises in it the great leveller, a bond of nature uniting all humanity, affecting high and low alike.

*"Jove, jove ! this shepherd's passion
Is much upon my fashion"* (II. iv. 62).

3. It makes her intolerant of heartless pride, as in the case of Phebe

*"And why, I pray you ? who might be your mother,
That you insult, exult, and all at once,
Over the wretched ?"* (III. v. 35).

4. We become aware of her natural maiden modesty. She is covered with blushes when she hears of her lover's presence in the wood.

"Alas the day ! what shall I do with my doublet and hose ?"
(III. ii. 227).

CHARACTERS OF THE PLAY.

5. It throws her into a state of tremulous agitation, and makes her impatient of delay.

"One inch of delay more is a South-sea of discovery; I prithee tell me who it is quickly, and speak apace."
(III. ii. 204).

"Break an hour's promise in love! He that will divide a minute into a thousand parts, and break but a part of the thousandth part of a minute in the affairs of love, it may be said of him that Cupid hath clapped him o' the shoulder, but I'll warrant him heart-whole."
(IV. i. 47).

Her sympathy.

The recital of the fate of the old man's three sons fills her with pity. Her heart goes out in sympathy to Orlando when she appeals to him to refrain from the contest with the wrestler, and, when her appeal is unsuccessful, she gives him words of encouragement which must have contributed largely towards his success:

"The little strength that I have, I would it were with you."
(I. ii. 203).

In the forest she is in sympathy with all lovers, and brings about the union of all the different pairs. Especially is her sympathetic nature reflected in her expression. Whenever she appears to wound with her lips, "faster than her tongue did make offence, her eye did heal it up." When Orlando relates the story of his adventures in the forest, her sympathy goes forth first to Oliver, "food to the suck'd and hungry lioness" and afterwards to her lover, "which all this while had bled."

Her vivacity and sparkling wit.

Next to the beauty of her personal appearance her vivacity is the most immediately attractive quality. She effervesces with animal spirits, and her mind thinks as rapidly as her heart feels. She skips from one subject to another with infective exuberance. Truly, "you shall never take her without her answer, unless you take her without her tongue." She is effeminate, changeable, longing and liking," capricious, full of tears and smiles. She chides Orlando one moment, and at the next she playfully beseeches him.

"Come, woo me, woo me, for now I am in a holiday humour and like enough to consent" (IV. i. 71).

She has a fitting reply always ready for everyone, the Duke, the melancholy Jaques, Silvius, Phebe and Touchstone. The brightness of her intellect has impressed itself upon Duke Frederick, and he essays to instil into the heart of his daughter some part of the envy which gnaws at his own breast.

*"She robs thee of thy name :
And thou wilt show more bright and seem more virtuous
When she is gone"* (I. iii. 83).

She is critical of inefficiency; even the compliments with which the verses on the trees abound do not blind her to their faults.

"What tedious homily of love have you wearied your parishioners withal?" (III. ii. 160).

Her quick wit and love of frolicsome intrigue suggest to her means, not only of conversing with Orlando and feeding her appetite for love, but of putting his love to the test at the same time. She has many sudden devices and ready replies whereby she is able to escape detection in her assumed role. Mrs. Jameson remarks: "She says some of the most charming things in the world, and some of the most humorous: but we apply them as phrases rather than as maxims, and remember them rather for their pointed felicity of expression and fanciful application than for their general truth and depth of feeling." Of the instances which she quotes we can give only one or two.

"We dwell here in the skirts of the forest, like fringes upon a petticoat" (III. ii. 349).

"A traveller! By my faith, you have great reason to be sad: I fear you have sold your own lands to see other men's; then, to have seen much and to have nothing, is to have rich eyes and poor hands" (IV. i. 23).

"Men have died from time to time, and worms have eaten them, but not for love" (IV. i. 111).

She is spirited.

When Duke Frederick unjustly pronounces sentence of banishment upon her she remonstrates with dignity:

"I do beseech your grace,

Let me the knowledge of my fault bear with me" (I. iii. 48).

followed by,

"Yet your mistrust cannot make me a traitor:

Tell me whereon the likelihood depends" (I. iii. 59).

She asserts not only her own innocence, but that of her father also.

"Treason is not inherited, my lord;

Or, if we did derive it from our friends,

What's that to me? my father was no traitor" (I. iii. 64).

Her womanliness.

Her tenderness and real gentleness are evidenced by the degree of affection which all who knew her felt for her, and by the responsive love she awakened in the breast of Celia.

She has all a woman's admiration for physical courage. She endeavoured to dissuade Orlando from wrestling with Charles but thinks more highly of him for refusing to be persuaded than she would have thought of him had he followed her advice. Listening to Oliver's account of the encounter with the lioness she is all eagerness to know how her lover acquitted himself.

"But, to Orlando: did he leave him there,

Food to the suck'd and hungry lioness?" (IV. iii. 139).

Although in the forest she wears "the trappings and the suits" of manhood, yet she continually reminds us that she does not carry "doublet and hose" in her heart. She contrasts her assumed with her real character.

*"A boar-spear in my hand ; and—in my heart
Lie there what hidden woman's fear there will—
We'll have a swashing and a martial outside"* (I. iii. 123).

When Celia arouses her curiosity about the writer of the love verses, she exclaims,

*"Good my complexion ! dost thou think, though I am caparisoned
like a man, I have a doublet and hose in my disposition?"*
(III. ii. 202).

When wearied with walking and an endurance beyond a woman's strength she says to Touchstone,

*"I could find in my heart to disgrace my man's apparel and to
cry like a woman ; but I must comfort the weaker vessel as
doublet and hose ought to show itself courageous to petti-
coat"* (II. iv. 4).

On hearing of Orlando's presence in the wood, her maidenly instincts assert themselves, and after impetuously discharging such a number of questions as would require Gargantua's mouth to answer rapidly enough, she demands to know,

*"But doth he know that I am in this forest and in man's
apparel?"* (III. ii. 238).

Her thoughts leap to her tongue, and she cannot be silenced.

*"Do you not know that I am a woman ? When I think I must
speak"* (III. ii. 260).

She defends her lover when Celia attacks him, and discerns faults in him when Celia praises.

Ros. *"His very hair is of the dissembling colour."*

Cel. *"Something browner than Judas' : marry, his kisses are
Judas' own children."*

Ros. *"I' faith his hair is of a good colour"* (III. iv. 7).

In all her scenes with Orlando tenderness and feeling ever go hand-in-hand with playfulness. Her frown, she says, "will not kill a fly," and when she hears of Orlando's loss of blood she faints away. But she speedily recovers her self-possession, and with a woman's presence of mind, saves the situation. How she lives on her love for Orlando !

*"I'll tell thee, Aliena, I cannot be out of the sight of Orlando :
I'll go find a shadow and sigh till he come."* (IV. i. 227) ;

and what womanly eagerness she betrays to hear his oft-repeated protestations of his love ! Time after time she must have been upon the very brink of betraying herself.

Her common-sense.

Underneath her lightness of heart and apparent recklessness there lies a fund of sound common-sense. She feels no sympathy whatever with Jaques, the spoilt child of fortune. The melancholy of which he boasts is, in her eyes, as foolish as it is unwholesome. She cuts short his self-appreciation with unflattering comments :

"And your experience makes you sad ; I had rather have a fool to make me merry than experience to make me sad ; and to travel for it too !" (IV. i. 29).

Though herself "many fathom deep in love," and not lacking in sympathy for all the pretty follies that lovers commit, yet she can, even upon the subject that engrosses all her thoughts, utter the maxims of common-sense. She can take an external view of her own feelings :

"Men have died from time to time, and worms have eaten them, but not for love" (IV. i. 111).

Full of sentiment as she is, she is without sentimentality. Only to Celia does she disclose all her tenderness and love ; only to Orlando, and when herself disguised, does she play the saucy, forward boy. In this guise, whilst teaching him to woo and testing his love, she at the same time gives him lessons in prudence, derived from her own observation of the world and of human nature :

"Say 'a day,' without the 'ever.' No, no, Orlando ; men are April when they woo, December when they wed ; maids are May when they are maids, but the sky changes when they are wives" (IV. i. 150).

Some Literary Notices.

"Rosalind's character is made up of sportive gaiety and natural tenderness : her tongue runs the faster to conceal the pressure at her heart. She talks herself out of breath only to get deeper in love. The coquetry with which she plays with her lover in the double character which she has to support is managed with the nicest address. How full of voluble, laughing grace is all her conversation with Orlando—

*"In heedless mazes running
With wanton haste and giddy cunning."*

"How full of real fondness and pretended cruelty is her answer to him when he promises to love her 'For ever and a day.'"—HAZLITT.

"No one can study this play without seeing that, through the guise of the brilliant-witted boy (Ganymede), Shakespeare meant the charm of the high-hearted woman, strong, tender, delicate, to make itself felt. For wit, this strange, queer, lovely being is fully equal to Beatrice, yet nowise resembling her. A soft, subtle, nimble essence, consisting in one knows not what, and springing up one can hardly tell how, her wit neither stings nor burns, but plays briskly over all things within its reach, enriching and adorning them ; insomuch that one could ask no greater pleasure than to be the continual theme of it. In its irrepressible vivacity it waits not for occasion, but runs on for ever, and we wish it to run on for ever. We have a sort of faith that her dreams are made up of cunning, quirkish, graceful fancies ; her wits being in a frolic even when she is asleep.

"Her heart seems a perennial stream of affectionate cheerfulness: no trial can break, no sorrow chill, her flow of spirits; even her sighs are breathed forth in a wrappage of innocent mirth; an arch, roguish smile irradiates her saddest tears. No sort of unhappiness can live in her company: it is a joy to stand even her chiding; for 'faster than her tongue doth make offence, her eye doth heal it up.' . . .

"Now Rosalind's sweet establishment is thoroughly saturated with humour, and this too of the freshest and wholesomest quality. And the effect of her humour is, as it were, to lubricate all her faculties, and make her thoughts run brisk and glib even when grief has possession of her heart. Through this interfusive power, her organs of play are held in perfect concert with her springs of serious thought. Hence she is outwardly merry and inwardly sad at the same time. We may justly say that she laughs out her sadness or plays out her seriousness: the sorrow that is swelling her breast puts her wits and spirits into a frolic; and in the mirth that overflows through her tongue we have a relish of the grief with which her heart is charged. And our sympathy with her inward state is the more divinely moved, forasmuch, as she thus, with indescribable delicacy, touches it through a masquerade of playfulness.

"Yet beneath all her frolicsomeness, we feel that there is a firm basis of thought and womanly dignity; so that she never laughs away our respect. Though she seems as much at home in her male attire as if she had always worn it, this never strikes us otherwise than as an exercise of skill for the perfecting of her masquerade. And on the same principle her occasional freedoms of speech serve to deepen our sense of her innate delicacy; they being manifestly intended as a part of her disguise, and springing from the feeling that it is far less indelicate to go a little out of her character, in order to prevent any suspicion of her sex, than it would be to hazard such a suspicion by keeping strictly within her character. In other words, her free talk bears much the same relation to her character as her dress does to her person, and is therefore becoming to her even on the score of feminine modesty."—Hudson.

"When I resolved to make a thorough study of the play, I little thought how long, yet how fascinating, a task I had imposed upon myself. With every fresh perusal, new points of interest and new charms revealed themselves to me; while, as for Rosalind, 'she drew me on to love her' with a warmth of feeling which can only be understood by the artist who has found in the heroine she impersonates 'that something never to be wholly known,' those suggestions of high qualities answerable to all the contingencies or trials of circumstances by which we are captivated in real life, and which it is her aim and her triumph to bring home to the hearts and imaginations of her audience as they have come home to her own. Often as I have played Rosalind, I have never done so without a fresh study of the character, nor without finding in it something that had escaped me before. It was ever, therefore, a fresh delight to bring out, as best I could in action, what had thus flashed upon me in my hours of meditation, and to try to make this exquisite creature as dear and fascinating to my audience as she had become to myself. In the very acting I learned much; for if, on the stage, you leave your mind open to what is going on around you, even an unskilful actor by your side—and I need not say how much more a gifted one—may, by a gesture or an intonation, open up something fresh to your imagination. So it was, I came to love Rosalind with my whole heart; and well did she repay me, for I have often thought, 'and have been told so of many,' that in impersonating her I was able to give full expression to what was best in myself as well as in my art.

"It was surely a strange perversion, which assigned Rosalind, as at one time it had assigned Portia, to actresses whose strength lay only in comedy. Even the joyous, buoyant side of her nature could hardly have justice done to it in their hands; for that is so inextricably mingled with deep womanly tenderness, with an active intellect disciplined by fine culture, as well as tempered by a certain

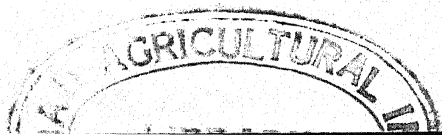
native distinction, that a mere comedian could not give the true tone and colouring even to her playfulness and her wit. Those forest scenes between Orlando and herself are not, as a comedy actress would be apt to make them, merely pleasant fooling. At the core of all that Rosalind says and does, lies a passionate love as pure and all-absorbing as ever swayed a woman's heart. Surely it was the finest and boldest of all devices, one on which only a Shakespeare could have ventured, to put his heroine into such a position that she could, without revealing her own secret, probe the heart of her lover to the very bottom, and so assure herself that the love which possessed her being was as completely the master of his. Neither could any but Shakespeare have so carried out this daring design, that the woman thus rarely placed for gratifying the impulses of her own heart and testing the sincerity of her lover's, should come triumphantly out of the ordeal, charming us, during the time of probation, by wit, fancy, by her pretty womanly waywardness playing like summer lightning over her throbbing tenderness of heart, and never in the gayest sallies of her happiest moods losing one grain of our respect. Hence it is that Orlando finds the spell which 'heavenly Rosalind' had thrown around him, drawn hourly closer and closer he knows not how, while at the same time he has himself been winning his way more and more into his mistress's heart. Thus, when at last Rosalind doffs her doublet and hose, and appears arrayed for her bridal, there seems nothing strange or unmeet in this somewhat sudden consummation of what has been in truth a lengthened wooing. The actress will, in my opinion, fail signally in her task, who shall not suggest all this, who shall not leave upon her audience the impression that, when Rosalind resumes her state at her father's court, she will bring into it as much grace and dignity, as by her bright spirits she had brought of sunshine and cheerfulness into the shades of the forest of Arden. To me, *As You Like It* seems to be essentially a love poem as *Romeo and Juliet*; with this difference—that it deals with happy love, while the Veronese story deals with love crossed by misadventure and crowned with death."—HELEN FAUCHT, LADY MARTIN.

"It is easy to seize on the prominent features in the mind of Beatrice, but extremely difficult to catch and fix the more fanciful graces of Rosalind. She is like a compound of essences, so volatile in their nature, and so exquisitely blended, that on any attempt to analyse them, they seem to escape us. To what else shall we compare her, all-enchanting as she is?—to the silvery summer clouds, which, even while we gaze on them, shift their hues and forms, dissolving into air, and light, and rainbow showers?—to the May-morning, flush with opening blossoms and roseate hues, and charm 'of earliest birds'?—to some wild and beautiful melody, such as some shepherd-boy might 'pipe to Amaryllis in the shade'?—to a mountain streamlet, now smooth as a mirror in which the skies may glass themselves, and anon leaping and sparkling in the sunshine—or rather to the very sunshine itself? for so her genial spirit touches into life and beauty whatever it shines on! The first introduction of Rosalind is less striking than interesting; we see her a dependant, almost a captive, in the house of her usurping uncle; her genial spirits are subdued by her situation and the remembrance of her banished father; her playfulness is under a temporary eclipse.

"*I pray thee, Rosalind, sweet my coz, be merry,*"

is an adjuration which Rosalind needed not when once at liberty, and sporting 'under the greenwood tree.' The sensibility and even pensiveness of her demeanour in the first instance, render the archness and gaiety afterwards more graceful and more fascinating.

"Everything about Rosalind breathes of 'youth and youth's sweet prime.' She is fresh as the morning, sweet as the dew-awakened blossoms, and light as the breeze that plays among them. She is as witty, as voluble, as sprightly as Beatrice: but in a style altogether distinct. In both the wit is equally unconscious: but in Beatrice it plays about us like lightning, dazzling but also alarming;



while the wit of Rosalind bubbles up and sparkles like the living fountain, refreshing all around. Her volubility is like the bird's song; it is the outpouring of a heart filled to overflowing with life, love, and joy, and all sweet and affectionate impulses. She has as much tenderness as mirth, and in her most petulant raillery there is a touch of softness:

'By this hand, it will not hurt a fly.'

As her vivacity never lessens our impression of her sensibility, so she wears her masculine attire without the slightest impugment of her delicacy. Shakspeare did not make the modesty of his women depend on their dress, as we see further, when we come to Viola and Imogen. Rosalind has in truth 'no doublet and hose in her disposition.' How her heart seems to throb and flutter under her page's vest! What depth of love in her passion for Orlando! whether disguised beneath a saucy playfulness, or breaking forth with a fond impatience, or half betrayed in that beautiful scene when she faints at the sight of the kerchief stained with his blood. Here her recovery of her self-possession—her fears lest she should have revealed her sex—her presence of mind and her quick-witted excuse—

'I pray you tell your brother how well I counterfeited'—

and the characteristic playfulness which seems to return so naturally with her recovered senses—are all as amusing as consistent. Then how beautifully is the dialogue managed between herself and Orlando! how well she assumes the airs of a saucy page, without throwing off her feminine sweetness! how her wit flutters as air over every subject; with what careless grace, yet with what exquisite propriety!

*'For innocence hath a privilege in her,
To dignify arch jests and laughing eyes.'*

"And if the freedom of some of the expressions used by Rosalind or Beatrice be objected to, let it be remembered that this was not the fault of Shakspeare or the women, but generally of the age. Portia, Beatrice, Rosalind and the rest lived in times when more importance was attached to things than to words; now we think more of words than of things; and happy are we in these later days of super-refinement, if we are to be saved by our verbal morality. The impression left upon our hearts and minds by the character of Rosalind—by the mixture of playfulness, sensibility, and what the French (and we for lack of a better expression) call *naïveté*—is like a delicious strain of music. There is a depth of delight, and a subtlety of words to express that delight which is enchanting."—MRS. JAMESON.

CELIA

is no less lovable as a woman than Rosalind, albeit she is less immediately and brilliantly attractive. Her part in the play is that of the unselfish woman who actively devotes her life and talents to the thankless task of displaying to advantage the gifts of her brilliant sister. She serves as a foil to Rosalind, not by reason of her own obscurity, but owing to the skill with which she makes way for the play of her cousin's individuality.

In appearance

she was beautiful, but with a beauty more placid and less sparkling than that of Rosalind. Orlando speaks of them both as "fair and excellent ladies." She was included in Rosalind's thoughts when the latter uttered the warning,

"Beauty provoketh thieves sooner than gold." (I. iii. 115).

She was shorter than her cousin and less majestic in appearance. We imagine a sweetly gentle expression joined to a habitually serious countenance as belonging to her whom Rosalind addressed at one time as "my pretty little coz," and at another, "sad brow and true maid."

Her love for Rosalind

knows no limits, and is frequently referred to in the play. She herself reproaches her cousin.

"Herein I see thou lovest me not with the full weight that I love thee (I. ii. 8).

Their love has become a proverb at her father's Court.

"The duke's own daughter, her cousin, so loves her [Rosalind] being ever from their cradles bred together, that she would have followed her exile, or have died to stay behind her . . . and never two ladies loved as they do" (I. i. 113).

Le Beau describes their love as "dearer than the natural bond of sisters," and Celia herself furnishes us with the following most beautiful picture of loving companionship and intimacy :—

*"We still have slept together,
Rose at an instant, learn'd, play'd, eat together,
And wheresoe'er we went, like Juno's swans,
Still we went, coupled and inseparable" (I. iii. 76).*

Her love is practically demonstrated when she shows by her actions that she cannot live apart from Rosalind.

*"Shall we be sunder'd? shall we part, sweet girl?
No: let my father seek another heir.
Therefore devise with me how we may fly" (I. iii. 103).*

Her loyalty and unselfishness

may be traced in all her actions. Notwithstanding that her father's "rough and envious disposition" has often caused her to blush with shame yet she will not suffer him to be censured even by the favoured clown.

"My father's love is enough to honour him; enough! speak no more of him; you'll be whipped for taxation one of these days" (I. ii. 88).

She thinks always for others, never for herself. She went, as we have seen, into voluntary exile with Rosalind. In selecting Arden as the place of exile no doubt she was thinking only of her cousin's happiness. Rosalind is depressed, and, losing for a moment her power of initiative, asks, "Why, whither shall we go?" to which Celia replies at once with the only suggestion that can cheer her friend,

"To seek my uncle in the Forest of Arden" (I. iii. 112).

Once in the forest she adapts herself to all the moods and whims of her light-hearted friend. She herself retires into the background,

and comes forward only when Rosalind requires her sympathy or cheerful companionship. It is worthy of remark that Touchstone who, as we shall see, was a shrewd judge of character, is the one person in the play who appears to have been thoroughly devoted to Celia. Of him she tells us,

"He'll go along o'er the wide world with me" (I. iii. 137).

Her prudence and common-sense.

Her prudence may appear at first sight to be excessive, but the impression arises only from the comparison which we unconsciously make between her and Rosalind. Celia is more conventional than Rosalind and hence apparently more prudent. Rosalind places greater confidence in herself and rises above convention, and hence appears at times to lack prudence. In affairs of the heart Rosalind knows she can rely upon her powers of self-repression; Celia thinks she can rely upon her power of keeping love at a distance. Herein we know she made a mistake, for she who at one time advised Rosalind to make love "to make sport withal,"

"but love no man in good earnest" (I. ii. 30),

herself fell "in the very wrath of love" at first sight, so that

*"there was never anything so sudden but the fight of two rams
and Cæsar's thrasonical brag of 'I came, saw, and overcame'
. . . they are in the very wrath of love and they will together;
clubs cannot part them"* (V. ii. 43).

Thus the play teaches us how ineffectual are prudence and common-sense against the attacks of Cupid. Celia reproaches Rosalind for the extravagances which her love has led her to commit.

*"You have simply misused our sex in your love-prate: we
must have your doublet and hose plucked over your head,
and show the world what the bird hath done to her own nest"*
(IV. i. 211).

She playfully disparages her cousin's love and contrasts it with her own imagined common-sense. When Rosalind proposes to "go find a shadow and sigh till he come," Celia remarks, "And I'll sleep." And yet she no sooner met Oliver "but they looked, no sooner looked but they loved." This is irony.

Some Literary Notices.

"Celia appears well worthy of a place beside her whose love she shares and repays. Instinct with the soul of moral beauty and female tenderness, the friendship of these more-than-sisters 'mounts to the seats of grace within the mind.'"—HUDSON.

"Celia is more quiet and retired; but she rather yields to Rosalind than is eclipsed by her. She is as full of sweetness, kindness and intelligence, quite as susceptible, and almost as witty, though she makes less display of wit. She is described as less fair and less gifted; yet the attempt to excite in her mind a jealousy of her lovelier friend by placing them in comparison—

*"Thou art a fool; she robs thee of thy name;
And thou wilt show more bright and seem more virtuous,
When she is gone,"*

fails to awaken in the generous heart of Celia any other feeling than an interested tenderness and sympathy for her cousin. To Celia, Shakespeare has given some of the most striking and animated parts of the dialogue, and in particular, that exquisite description of the friendship between her and Rosalind—

*'If she be a traitor,
Why so am I; we still have slept together,
Rose at an instant, learn'd, play'd, eat together,
And wheresoe'er we went, like Juno's swans,
Still we went coupl'd and inseparable.'*

"The feeling of interest and admiration thus excited for Celia at the first, follows her through the whole play. We listen to her as one who has made herself worthy of our love, and her silence expresses more than eloquence."—MRS. JAMESON.

"The silent and retired character of Celia is a necessary relief to the provoking loquacity of Rosalind, nor can anything be better conceived or more beautifully described than the mutual affection between the cousins."—HAZLITT.

Rosalind and Celia contrasted.

Celia's silence and reserve form a contrast to Rosalind's teasing loquacity, her self-distrust and feminine weakness to Rosalind's disposition to exercise command over herself as well as over others. When the two cousins are alone Celia is full of life and humour, but in the presence of others she is content to play the part of a spectator. Lady Martin has pointed out that the different natures of the two ladies are well expressed by the different ways in which they are affected by Oliver's narrative. Celia exclaims :

*"Oh, I have heard him speak of that same brother ;
And he did render him the most unnatural
That lived amongst men"* (IV. iii. 133).

Rosalind's first thought is not of this brother's cruelty, but whether her lover has forgotten the past and interposed to save his life.

*"But to Orlando : did he leave him there,
Food to the suck'd and hungry lioness ?"* (IV. iii. 139).

ORLANDO

is everything that a gentleman should be, healthful and virtuous, gentle and considerate towards the weak, strong against oppression. Even his brother, Oliver, whose soul "hates nothing more than he" is compelled to recognise his good qualities and the high appreciation in which he is held by those who are best qualified to judge of his character.

*"He's gentle, never schooled and yet learned, full of noble device,
of all sorts enchantingly beloved, and indeed so much in
the heart of the world and especially of my own people, who
best know him, that I am altogether misprised"* (I. i. 173).

His parentage.

Evidently Shakespeare was a believer in heredity. The father of Orlando was esteemed honourable by the world, says Duke Frederick. Rosalind says :

*"My father loved Sir Rowland as his soul,
And all the world was of my father's mind"* (I. ii. 244).

Orlando is uneducated, ill-fed, neglected, associating with grooms and herdsman, and yet the spirit of his father could not be repressed; the knightly qualities which distinguished old Sir Rowland distinguish also his youngest son. In his nature, as in his face, he bears the image of his father. He is proud of his birth.

"I am the youngest son of Sir Rowland de Boys; he was my father, and he is thrice a villain that says such a father begot villains" (I. i. 60).

*"I am more proud to be Sir Rowland's son,
His youngest son; and would not change that calling
To be adopted heir to Frederick" (I. ii. 241).*

His bravery and strength.

He has been reared plainly and in the country, and is consequently healthy and strong. Although "but young and tender," he is, as even Duke Frederick acknowledges, "a gallant youth." The knowledge of the fate of the three defeated wrestlers, all "proper young men, of excellent growth and presence," deters him not from risking his own life in an encounter with the champion. The entreaties of Celia and Rosalind avail no more than the "cruel proof" of the wrestler's strength to turn him from his purpose. He has courage in his looks, and he defeated the boastful, brawny wrestler as easily as he had previously defeated the attempt of his own brother to master him by force. He is as full of hope as of courage, and allows no thought of despair to rest in the mind of Adam.

✓ *"Live a little; comfort a little; cheer thyself a little. If this uncouth forest yield anything savage, I will either be food for it or bring it for food to thee." (II. vi. 5).*

Examples
of
his courage

He meets with the old duke and his lords in the forest, and, dressed as outlaws though they be, he approaches them single-handed with drawn sword.

In defence of his cruel and unnatural brother he gave battle to a hungry lioness, "who quickly fell before him," tearing his arm in the encounter. He endured his wound in heroic silence, until at length he fainted from pain and loss of blood.

His gentleness.

True courage is always gentle: "it is excellent to have a giant's strength; but it is tyrannous to use it like a giant." Orlando is gentle as a woman. When Adam was exhausted in the wood he carried him in his arms to a place of shelter as a doe might bear its fawn. His ferocity in the presence of the duke and his companions in the forest was assumed but for a moment. In all his actions—and he is a man of action rather than of meditation or philosophy—"kindness nobler ever than revenge" animates him.

His modesty and sense of honour.

Modesty also is an attribute of true courage. In the wrestling scene Orlando's modesty is contrasted with the boastfulness of the general

challenger. In the first scene of the play he speaks of himself deprecatingly as "a poor brother" of Oliver's, and shows him the respect which "the courtesy of nations" at that time allowed the elder brother in virtue of his being the first-born. He disparages himself to his good old servant Adam—

*"But, poor old man, thou prunest a rotten tree,
That cannot so much as a blossom yield
In lieu of all thy pains and husbandry."* (II. iii. 63).

In the most desperate circumstances his honesty and a feeling of what is due to his birth will not suffer him to "enforce a thievish living on the common road." His character is utterly opposed to that of Jaques. Orlando is essentially a man of action. He is not contemplative, like Jaques, nor is he disposed to be a fault finder. When the melancholy philosopher proposes that "we two will rail against our mistress, the world, and all our misery," Orlando replies :

*"I will chide no breather in the world but myself, against whom
I know most faults"* (III. ii. 293).

He is by nature gay rather than sad.

We have seen that the society of Jaques was offensive to him, but he more than held his own in witty warfare with the philosopher. He fell in readily with Rosalind's humour for playful badinage, and does not appear to disadvantage. He cannot conceive the possibility of a lover being at a loss for conversation in the presence of his mistress.

"Who could be out, being before his beloved mistress?" (IV. i. 85).

Orlando as viewed by others.

Neither his envious brother nor the tyrant duke was able to withhold his praises. Adam calls him his "gentle master," "sweet master," and "memory of old Sir Rowland," and asks

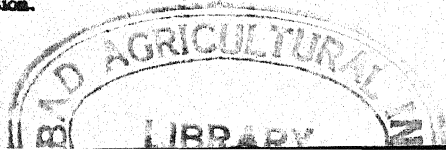
*"Why are you virtuous? why do people love you?
And wherefore are you gentle, strong and valiant"* (II. iii. 5).

Duke Senior welcomes him at first for his father's sake, but when afterwards he comes to know him better he loves and esteems him for himself. He is willing to bestow on him his daughter, his dearest possession in the world, and would do so, he says, had he kingdoms to give with her. Jaques commends him for his "nimble wit," and considers that the worst fault he has is to be in love; but even this fault is forgiven him in virtue of the "true faith" which it has called forth.

Orlando is self-contained.

Strong of limb and prone to act rather than argue, he seizes his brother by the throat in a moment of passion, but he immediately restrains himself and forbears to take advantage of his superior strength.

He speedily controls his excited feelings in the forest on meeting with gentleness and courtesy where he had looked for violence and opposition.



His first impulse on seeing Oliver in imminent danger of his life was to leave him to his fate, but "kindness, nobler ever than revenge," made him turn back and save his brother.

Literary Notice.

"Orlando is altogether such a piece of young-manhood as it does one good to be with. He has no special occasion for heroism, yet we feel there is plenty of heroic stuff in him. Brave, gentle, modest, and magnanimous; never thinking of his high birth but to avoid dishonouring it; in his noble heartedness, forgetting, and causing others to forget, his nobility of rank; he is in every way just such a man as all true men would choose for their best friend. He is good without effort; nay, it would require some effort for him to be otherwise; his soul gravitating towards goodness as of its own accord. Perhaps the nearest he comes to being aware of his virtue is when his virtue triumphs over a mighty temptation; that is, when he sees his unnatural brother in extreme peril.

*'But kindness nobler ever than revenge,
And nature, stronger than his just occasion,*

made him risk his life to save him."—HUDSON.

OLIVER,

the tyrannical head of the family of de Boys at first appears surly, envious, unnatural, malicious, abusing the privileges which the courtesy of nations allows him in virtue of his being the first-born.

Contrasted with his father and brother.

Adam endeavours to keep the peace between Oliver and his brother, and is rewarded with the epithet "old dog." "God be with my old master!" he exclaims, "he would not have spoke such a word." Again, when speaking with Orlando he thus refers to Oliver:

*"Your brother—no, no brother; yet the son—
Yet not the son, I will not call him son,
Of him I was about to call his father" (II. iii. 19).*

His meanness, envy and hatred of his brother.

He treats his servants with the contempt and cruelty of a slave-driver. He keeps from his brother his patrimony, and then starves him.

*"I will physic your rankness and yet give no thousand crowns
neither" (I. i. 92).*

Avarice and envy are the true causes of his hatred of his brother. He himself acknowledges his hatred but will not recognise the cause.

*"My soul, yet I know not why, hates nothing more than he"
(I. i. 172).*

The good old Adam discerns the true cause of this aversion. He speaks of him to Orlando as

"The enemy of all your graces" (II. iii. 18).

Oliver asserts to Duke Frederick his innocence of all complicity in the flight of Orlando from the Court.

*"O that your highness knew my heart in this!
I never loved my brother in my life." (III. i. 13).*

He makes repeated attempts to take the life of his brother. No means are too vile or dishonourable. He basely slanders Orlando. In his conversation with Charles, the wrestler, the only truth he speaks is in the words :

"I had as lief thou didst break his neck as his finger" (I. i. 153). and then he goes to "kindle the boy," as he says, to his own destruction. When one method failed he would try another, and

*"If he fail of that,
He will have other means to cut you off."* (II. iii. 24).

Celia may well ask him subsequently, perhaps in a tone of some disgust,

"Was't you that did so oft contrive to kill him?" (IV. iii. 150).

The conversion of Oliver

is thus described by himself in reply to Celia's question which we have just quoted :

*"'Twas I ; but 'tis not I : I do not shame
To tell you what I was, since my conversion
So sweetly tastes, being the thing I am"* (IV. iii. 151). } ✓

It has been objected that the conversion of Oliver is too sudden and offends against probability. In reply to this objection we may urge the fact that the dramatist by making Oliver marry Celia has been enabled to strengthen the main plot—the love of Rosalind and Orlando. This is a dramatic device known as Duplication. Again the play is "rounded off," as it were, by the pairing off of the characters at the end. We must remember also that the poet has to some extent prepared the way for Oliver's conversion. He had recently been subjected to punishment at the hands of Duke Frederick. Thus revenge had overtaken him from a quarter whence he would least expect it. He tastes adversity and learns its lessons. He is

"A wretched ragged man, o'ergrown with hair" (IV. iii. 118),

at the moment when he meets with "kindness, nobler ever than revenge." At a moment such as this the work of years may be undone ; remorse and repentance take a fast hold and conversion "sweetly tastes." So that when we have once admitted the reality of his conversion, his marriage with Celia presents no difficulty. Finally, it may be mentioned that the play was never intended as a representation of real life. The forest is an ideal forest in which we find lions and palm trees as well as "a careless herd" of deer and flocks of sheep. We do not in a pastoral comedy look for the same adherence to probability as we should in a historical play or a tragedy.

JAQUES.

The character of Jaques proves to us that a life of retirement and pastoral simplicity will not content all people alike. There are some who are of such a nature that they are doomed to be dissatisfied in whatever condition of life they may be. Perfect happiness and contentment can come only from within.

In his youth

he has been a profligate, self-indulgent and an egotist

*"For thou thyself hast been a libertine,
As sensual as the brutish sting itself;
And all the embossed sores, and headed evils,
That thou with license of free foot hast caught,
Wouldst thou disgorge into the general world"* (II. vii. 65).

He has travelled in Venice, the city of pleasure of the age, and the sundry contemplation of his travels has wrapped him in a most humorous sadness. He becomes a convert and abjures all pleasure. He is a contrast to the Duke, who sees good in everything.

Jaques sees evil in everything.

His contemplation of the weeping deer suggests thoughts of the misery, injustice and tyranny that exist upon the earth. He is perpetually finding fault, railing on Lady Fortune, censuring all mankind, aiming his sarcasms at persons of all conditions. Even the innocent life of the Duke and his companions in the forest does not escape his satire :

*"Thus most invectively he pierceth through
The body of the country, city, court,
Yea, and of this our life, swearing that we
Are mere usurpers, tyrants and what's worse"* (II. i. 58).

He is a thorough pessimist, believing in no man's honesty. In his opinion, all are either fools or knaves.

*"That they call compliment is like the encounter of two dog-
apes; and when a man thanks me heartily, methinks I
have given him a penny, and he renders me the beggarly
thanks"* (II. v. 26).

The high-born—"the first-born of Egypt"—and those who have succeeded in the world—"fat and greasy citizens"—are specially the marks of his satire. In his comparison of the world with a stage he seizes upon the ills of life or upon what is obviously ridiculous to the exclusion of what is noble or blessed.

He is of a morose nature—

He has abandoned the world, shuns society, and despises its pleasures. Moroseness has become habitual :

*"I can suck melancholy out of a song, as a weasel sucks eggs.
More, I prithee, more."* (II. v. 12).

He envies the state of the professed fool because it brings with it the privilege to "blow on" whom he pleases. When he meets Orlando his morose disposition is exhibited in strong contrast to the healthy, enthusiastic, vigorous nature of the youth who "will chide no breather in the world but himself." In his encounter with Rosalind he fares no better than with Orlando :

Ros. "They say you are a melancholy fellow.

Jaq. I am so ; I do love it better than laughing.

Ros. Those that are in extremity of either are abominable fellows and betray themselves to every modern censure worse than drunkards.

Jaq. Why, 'tis good to be sad and say nothing.

Ros. Why then, 'tis good to be a post" (IV. i. 3).

He then describes his own peculiar melancholy, "compounded of many simples, extracted from many objects" (IV. i. 12-32), but fails to draw any expression of sympathy from Rosalind. Her sound common-sense was shocked at the thought of a life so wasted as his had been :

"Farewell, Monsieur Traveller : look you lisp and wear strange suits, disable all the benefits of your country, be out of love with your nativity and almost chide God for making you that countenance you are." (IV. i. 36).

He is an observer, not an actor,

on the stage of life. When first we hear of him in the play he is moralising "into a thousand similes" the spectacle of a weeping stag. He speaks of his "often rumination," wrapping him in a "most humorous madness." In his own way he is as much a philosopher as the Duke himself, but he lacks the singleness of vision and purity of heart that characterises the benevolent Duke. He has imagination enough to transfigure the common features of nature so that they no longer seem common, but he has no reverence in his composition. He is extremely sensitive, so that tears fall from his eyes as he contemplates the sobbing deer. He takes an artist's delight in the sight of the "pretty youth" Ganymede, as he would also in the contemplation of the brook that crawled along beneath the forest oak. Only once does he perform an action in the play, when he endeavours (with better judgment than he usually displayed) to set wrong right by preventing the illegal marriage of Touchstone and Audrey. At the end he chooses to follow Duke Frederick into seclusion, that he may observe and moralise upon his conversion :

"To him will I : out of these convertiles

There is much matter to be heard and learn'd." (V. iv. 191).

His attachment for Touchstone may be ascribed to two principal causes :—

1. Touchstone confessed himself to be a fool, and did not pretend to be anything better ;
2. The fool's mood chimed in with his own :

"He rail'd on Lady Fortune in good terms,

In good set terms and yet a molley fool." (II. vii. 16).

He does not see that Touchstone is in reality but a caricature of himself ; nor does he look upon him as in any way a rival, for though the clown utters many wise observations, they fall from his lips "in

mangled forms," and, to all appearance, unconsciously. Hence he bestows his praise ungrudgingly :

"Is not this a rare fellow, my lord? he's good at anything and yet a fool." (V. iv. 110).

Must we admire, pity, or censure Jaques' melancholy ?

We cannot admire any characteristic in a man which leads to no useful action, or which causes him to avoid the society of such men as the exiled Duke. Nor can we feel respect for one whose experience of the world has made him sour and who views all human nature through the jaundiced eyes of misanthropy.

We cannot pity him, because we regard his melancholy as a form of self-indulgence. He spends his time in searching for food for melancholy and finding it on every side, he lives in a perpetual state of self-complacency.

His melancholy deserves our censure rather than our admiration or our pity. And yet we are not disposed to censure him too harshly. He amuses us as he amused the Duke and his companions in the wood. His ill-humour was so patent that his cynicism could have no injurious effect on any other than himself. The speech in the last scene in which he gives his parting blessing to his various acquaintances does much to obliterate the effect of his earlier acrimonious speeches. We are able to suppose that he was capable of appreciating the "patience and virtue" of the Duke and the "true faith" of Orlando, however little he was capable of emulating them.

Explanation of Jaques' inconsistencies.

Jaques is a bundle of inconsistencies, a mixture of "witty sensibility and merry sadness," a child of folly and a professor of wisdom. At one moment he loves his melancholy better than laughing, at another he laughs "sans intermission an hour by his dial"; at one time he seeks society, at another solitude. How can we account for these apparent inconsistencies? We may regard him as a man of good hereditary instinct, of kindly impulses, and a merry nature perverted by a false education, by the vices of the Court, and by his experiences abroad, particularly in Venice. He has been sensual in his youth, and has exhausted all the pleasures of the artificial life of the Court; he is a man of lively imagination and artistic temperament, and is ever in search of new sensations. Having been deceived in his intercourse with men, he turns from the vanities of the Court to seek comfort and consolation in nature and solitude. But he cannot at once change his nature, and he has not within him the spirit of reverence and contentment which alone can lead to true happiness. In the Forest of Arden he is living out of his natural sphere and imposing restrictions upon himself. Nature has not upon him the precise effect he hoped for; his lively temperament experiences a reaction, and hence arise his peevishness, his melancholy and his distorted views of human nature. He is in a transition stage and the process of his transformation has only just begun. Hence his inconsistencies.

Literary Notices.

"Jaques is the only purely contemplative character in Shakspeare. He thinks, and does nothing. His whole occupation is to amuse his mind, and he is totally regardless of his body and his fortunes. He is the prince of philosophical idlers; his passion is thought; he sets no value upon anything, but as it serves as food for reflection. He can 'suck melancholy out of a song, as a weasel sucks eggs'; the motley fool, who 'morals on the time,' is the greatest prize he meets with in the forest. He resents Orlando's passion for Rosalind as some disparagement of his own passion for abstract truth; and leaves the Duke, as soon as he is restored to sovereignty, to seek his brother out who has quitted it and turned hermit.

*"Out of these convertites
There is much matter to be heard and learn'd."*

HAZLITT.

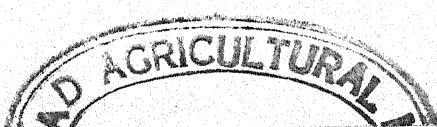
"Jaques is, I believe, an universal favourite, as indeed he may well be, for he is certainly one of the Poet's happiest conceptions. Without being at all unnatural, he has an amazing fund of peculiarity. Enraptured out of his senses at the voice of a song; thrown into a paroxysm of laughter at the sight of a motley-clad and motley-witted Fool, and shedding the twilight of his merry-sad spirit over all the darker spots of human life and character; he represents the abstract and sum-total of an utterly useless yet perfectly harmless man, seeking wisdom by adverting its first principle. An odd choice mixture of reality and affectation, he does nothing but think, yet avowedly thinks to no purpose; or rather thinking is with him its own end. On the whole, if in Touchstone there is much of the philosopher in the Fool, in Jaques there is not less of the fool in the philosopher; so that the German critic, Ulrich, is not so wide of the mark in calling them 'two fools.'

"Still his temper is by no means sour; fond of solitude, he is nevertheless far from being unsocial. The society of good men, provided they be in adversity, has great charms for him. He likes to be with those who, though deserving the best, still have the worst; virtue wronged, buffeted, oppressed, is his special delight; because such moral discrepancies offer the most salient points to his cherished meditations. He himself enumerates nearly all forms of melancholy except his own, which I take to be the melancholy of self-love. And its effect in his case is not unlike that of Touchstone's art; inasmuch as he greatly delights to see things otherwise than as they really are, and to make them speak out some meaning that is not in them; their plain and obvious sense is not to his taste.

"Nevertheless, his melancholy is graceful, because free from any dash of malignity. His morbid habit of mind seems to spring from an excess of generative virtue. And how racy and original is everything that comes from him! as if it bubbled up from the centre of his being; while his perennial fulness of matter makes his company always delightful. The Duke loves especially to meet him in his 'sullen fits' because he then overflows with his most idiomatic humour. After all, the worst that can be said of Jaques, is, that the presence of men who are at once fortunate and deserving corks him up, which may be only another way of saying that he cannot open out and run over, save when things are going wrong."—HUTTON.

But Gervinus takes the opposite view of Jaques' temperament.

"The melancholy which the man imbibes from every occasion has always appeared to most readers, and especially to most actors, as mild, human and attractive, and they represent it as such; but it is rooted, on the contrary, in a bitterness and ill-humour which render the witty and sententious worldling far rather a fault-finder than a contented sufferer like the rest.



"Wholly 'compact of jars,' he is blunted to all friendly habits, he is discontented with all, and even with the efforts of others to satisfy him; angry at his own birth and at his fortune he rails against 'all the first-born of Egypt'; he blames the whole world, finds matter for censure in the great system of the world and stumbles over every grain of dust in his path. Long experienced in sin, he has learned to find out the shadow side of every age of man; he has satiated himself with the world, and has not entered upon this life of retirement furnished with the patience and contentment of the others, but from a natural passion for the contrary."—GERVINUS.

TOUCHSTONE

On Shakespeare's Fools in general.

Amongst the clowns of Shakespeare Touchstone occupies a place just below the first rank. The foremost place is by Coleridge, assigned to the Fool in *King Lear*, of whom he says: "the contrast of the Fool wonderfully heightens the colouring of some of the most painful situations . . . He is as wonderful a creation as Caliban; his wild babblings and inspired idiocy articulate and gauge the horrors of the scene." "In no instance," continues the critic, "can it be justly alleged of Shakespeare, as it may be of some of the ablest of his contemporaries, that he introduced his fool, or his clown, merely for the sake of exciting the laughter of his audiences."

The Function of Touchstone.

Touchstone in *As You Like It* supplies the place of the chorus in a Greek play. He is an unfeeling spectator where all the other characters are interested persons. He wittily unmasks the follies of others. As the Duke observes, he "uses his folly like a stalking-horse, and under presentation of that he shoots his wit." He is the satirist of the follies of the Court, of the affected language of the courtiers, of their false standards of honour, and their foolish books of etiquette. He it is who tells us that a certain knight, swearing by his honour was not forsworn, "for he never had any; or if he had, he had sworn it away before ever he saw those pancakes or that mustard." He, too, decides the question as to whether or not wrestling is a sport meet for ladies to witness:

"Thus men may grow wiser every day; it is the first time that ever I heard breaking of ribs was sport for ladies." (I. ii. 144).

If we would seek to know what was the poet's own opinion upon any matter, it is often from the lips of the Fool that we shall learn it. Touchstone censures the monotonous sing-song of Rosalind's trochaic rhyming verse as being the "very false gallop of verses"

"Full rhyme you so eight years together, dinners and suppers and sleeping hours excepted: it is the right butter-women's rank to market." (III. ii. 98).

And it is to him that we must turn if we would learn what was Shakespeare's own opinion on the relative advantages of a country and town life:

"Truly, shepherd, in respect of itself, it is a good life ; but in respect that it is a shepherd's life, it is naught. In respect that it is solitary, I like it very well ; but in respect that it is private, it is a very vile life. Now, in respect it is in the fields, it pleaseth me well ; but in respect it is not in the court, it is tedious. As it is a spare life, look you, it fits my humour well ; but as there is no more plenty in it, it goes much against my stomach." (III. ii. 14).

Such is Shakespeare's method of teaching us that the true source of happiness is to be found not in one's surroundings, but in oneself alone. Touchstone has nothing to say against the shepherd's life, but nothing also against the contrary way of living.

He is a courtier.

and by his presence in the forest, his behaviour towards the rustics whom he meets there, and his introduction into his speech of language peculiar to the Court, he heightens the contrast between the court and the country of which the play affords so many illustrations. Jaques speaks of him as "one that hath been a courtier." Touchstone himself says :

"If any man doubt that, let him put me to my purgation. I have trod a measure ; I have flattered a lady ; I have been politic with my friend, smooth with mine enemy ; I have undone three tailors ; I have had four quarrels, and like to have fought one " (V. iv. 44).

His attachment to Celia

shows that "some remnants, at least of a manly heart in him, have asserted their force in the shape of unselfish regards, strong as life, for whatever is purest and best in the characters about him." Celia says of him :

*"He'll go along o'er the wide world with me ;
Leave me alone to woo him "* (I. iii. 137).

"He would rather starve or freeze with Celia near him than feed high and lie warm where his eye cannot find her."—HUDSON.

His marriage with Audrey

is a parody upon the marriages of the other pairs of lovers in the forest. Others fall in love at first sight with beauty, Touchstone takes a fancy to ugliness. Whilst others profess faith and adoration, duty, purity and observance for the object of their love, Touchstone as though in mockery of them all, thus describes the object and the reason of his choice.

"A poor virgin, sir, an ill-favoured thing, sir, but mine own ; a poor humour of mine, sir, to take that that no man else will." (V. iv. 59).

That Touchstone did not honestly love Audrey is made clear in the scene in which Sir Oliver Martext plays a part, and in which the clown makes the observation

"I am not in the mind, but I were better to be married of him than of another; for he is not like to marry me well; and not being well married, it will be a good excuse for me hereafter to leave my wife" (III. iii. 91).

And as there can be no happiness in a marriage where there is no true love, we cannot doubt but that Jaques makes a true prophecy when he promises the ill-assorted couple a life of wrangling.

*"For thy loving voyage
Is but for two months victuall'd."* (V. iv. 198).

Literary Notice.

"Touchstone, though he nowhere strikes so deep a chord within us as the poor Fool in *King Lear*, is, I think, the most entertaining of Shakespeare's privileged characters. And he is indeed a mighty delectable fellow! wise too, and full of the most insinuating counsel. How choicely does his grave, acute nonsense moralize the scenes wherein he moves! professed clown though he be, and as such ever hammering away with artful awkwardness at a jest, a strange kind of humorous respect still awaits upon him notwithstanding.

"It is curious to observe how the Poet takes care to let us know from the first, that beneath the affectations of his calling some precious sentiments have been kept alive; that far within the Fool there is laid up a secret reserve of the man, ready to leap forth and combine with better influences as soon as the incrustations of art are thawed and broken up. This is partly done in the scene where Rosalind and Celia arrange for their flight from the usurper's Court. Rosalind proposes,—

*'But, cousin, what if we assay'd to steal
The clownish Fool out of your father's Court
Would he not be a comfort to our travel?'*

And Celia replies,

*'He'll go along o'er the wide world with me,
Leave me alone to woo him.'*

where we learn that some remnants, at least of a manly heart in him, have asserted their force in the shape of unselfish regards, strong as life, for whatever is purest and best in the characters about him. He would rather starve or freeze, with Celia near him, than feed high and lie warm where his eye cannot find her. If with this fact in view, our honest esteem does not go out towards him, then we, I think, are fools in a worse sense than he is.

"Of course his habit is to speak all for effect, nothing for truth: instead of reflecting the natural force and image of things, his vocation is to wrest and transshape them from their true form and pressure. Thus a strange wilfulness and whimsicality has wrought itself into the substance of his mind. He takes nothing of what it is in itself, but only for the odd quirks of thought he can twist out of it. Yet his nature is not so 'subdued to what it works in' but that, amidst the scenes and inspirations of the Forest, the Fool quickly slides into the man; the supervenings of the place so running into and athwart what he brings with him, that his character comes to be as dappled and motley as his dress. Even the new passion which there overtakes him has a touch of his wilfulness in it: when he falls in love, as he really does, nothing seems to inspire and draw him more than the unloveliness of the object: thus approving that even so much of nature as survives in him is not content to run in natural channels."—Hudson.

ADAM

is the type of the loyal and devoted servant who has spent his life of almost four score years in faithful service under a kind and noble master. He is a relic of the ancient feudal times,

"When service sweat for duty, not for meed" (II. iii. 58).

His devotion to Sir Rowland de Boys

is repeatedly brought before us, and he would fain have shown a like devotion to Oliver, his new master, had not the latter's cruelty and unnatural behaviour towards his younger brother made him forfeit all claim to obedience and honest service. When the brothers quarrel Adam endeavours to make peace between them, and appeals to their father's memory.

"Sweet masters, be patient : for your father's remembrance, be at accord" (I. i. 67).

He is spurned and driven away by Oliver, whose behaviour he contrasts with that of his father :

Oli. *"Get you with him, you old dog."*

Ad. *"Is 'old dog' my reward? Most true, I have lost my teeth in your service. God be with my old master! he would not have spoke such a word"* (I. i. 86).

As the conduct of Oliver causes Adam to contrast him with his father, Sir Rowland, so that of Orlando suggests comparisons. His loyal service

Is transferred to Orlando,

whom he addresses as "my young master," "my gentle master":

*"O my sweet master, O you memory
Of old Sir Rowland!"* (II. iii. 3),

and to whom he sacrifices the savings of a life-time:

"Here is the gold ;

All this I give you.

Let me be your servant ;

Though I look old. Let me go with you :

I'll do the service of a younger man

In all your business and necessities" (II. iii. 45).

Again the memory of his old master recurs to his mind when he thinks of his age and makes light of his sacrifice :

*"Yet fortune cannot recompense me better
Than to die well and not my master's debtor"* (II. iii. 75).

Though he over-rated his own strength and powers of endurance, he did not over-estimate the kindness and gentleness of his new master, who cheered and tended him in the forest, who carried him lovingly in his arms, and refused to taste of food

*"till he be first sufficed,
Oppress'd with two weak evils, age and hunger"* (II. vii. 131).

There are two points of especial interest in connection with the character of this "good old man" which deserve to be mentioned. The first is the tradition which has been handed down from the 18th century that

Shakespeare himself performed this part.

That this tradition was most certainly believed in by Coleridge is evident from the following remarks that he makes upon Shakespeare as an actor:—"It is my firm persuasion," he says, "—indeed my firm conviction,—so firm that nothing can shake it—the rising of Shakespeare's spirit from the grave, modestly confessing his own deficiencies, could not alter my opinion—that Shakespeare, in the best sense of the word, was a very great actor. . . . I am certain that he was greater as Adam in *As You Like It* than Burbage, as Hamlet or Richard III. Think of the scene between him and Orlando; and think again, that the actor of that part had to carry the author of that play in his arms! Think of having had Shakespeare in one's arms! It is worth having died two hundred years ago to have heard Shakespeare deliver a single line. He must have been a great actor."

There is also the evidence of one of Shakespeare's younger brothers, when a very old man, that he had seen Shakespeare upon the stage.

"All that could be recollected by him of his brother William in that station was, the faint, general and almost lost ideas he had of having once seen him act a part in one of his own comedies, wherein being to personate a decrepid old man, he wore a long beard, and appeared so weak and drooping and unable to walk, that he was forced to be supported and carried by another person to a table, at which he was seated among some company, who were eating, and one of them sung a song."—STEEVENS.

"A traditional story was current some years ago about Stratford,—that a very old man of that place,—of weak intellect, but yet related to Shakespeare,—being ask'd by some of his neighbours, what he remember'd about him, answer'd,—that he saw him once brought upon the stage upon another man's back; which answer was apply'd by the hearers to his having seen him perform in this scene the part of Adam."—CAPELL.

Old Adam and Sir Walter Scott.

The other point of peculiar interest with respect to this character is the fact that Adam was probably present in the thoughts of Sir Walter Scott when that great novelist traced the portrait of Caleb Balderstone in the *Bride of Lammermoor*. If this be so—and the probability is exceedingly great—it is an evidence of the very deep impression made on the mind of the novelist by the character of Adam; for the *Bride of Lammermoor*, the most pure and powerful of all the tragedies that Scott ever composed, was dictated from beginning to end from a bed of sickness, and it is related that when it was first put into the author's hands in its finished form, he failed to recollect a single incident, character, or conversation in the book.

PHEBE

is a typical country coquette. She is first presented to us in all
The red glow of scorn and proud disdain,
heartlessly scoffing the humble advances of her love-sick swain, sterner

than "the common executioner, whose heart the accustomed sight of death makes hard." The contrast is instructive between the scornful demeanour of the proud country beauty and the frank and unassuming manners of the princesses. Phebe too, like the other lovers in the forest, has her lesson to learn from the "sweet uses of adversity." Poetic justice is performed on her, and she is made to suffer the penalty which she herself has inflicted upon another. She has to bear

The burden of unrequited love.

She is made to feel the scorn of bright eyes, and her maiden's heart to burn with a fruitless passion. In the words of Lodge's Novel, "she measures now the pains of Silvius by her own passions, and deeply repents of her frowardness." Then she experiences the refining force of love. Its influence upon her is perceptible immediately after her first meeting with Ganymede. The change that comes over her is denoted in the following lines, which show a sympathetic feeling to which she had hitherto been a stranger :

*"Silvius, the time was that I hated thee,
And yet it is not that I bear thee love ;
But since that thou can'st talk of love so well,
Thy company, which erst was irksome to me,
I will endure"* (III. v. 92).

Having once learned by experience what love is :

*"All made of passion and all made of wishes,
All adoration, duty, and observance,
All humbleness, all patience and impatience,
All purity, all trial, all observance."* (V. ii. 104).

and having been thoroughly convinced of the hopelessness of her passion for Ganymede she will readily transfer her affection to Silvius, and as she has a talent for domineering, and her lover is but "a tame snake," we may suppose that the marriage will bring a certain amount of happiness, to one of them at least.

In personal appearance

she presents a contrast to Rosalind no less marked than that afforded by their manners. She is depicted with silky black hair and eyebrows, large black eyes, and cheeks of cream ; in fact, as a typical beauty of the dairy-maid type, a style of beauty held in little favour in the Elizabethan period, perhaps because the virgin queen herself was fair, and set the fashion.

AUDREY

is a mere rustic, homely, ignorant, and ill-favoured.

"I am not a slut, though I thank the gods I am foul." (III. iii. 38).

The courtly manners and motley suit of Touchstone attracted her rustic simplicity so that she readily cast off her old lover William to

attach herself to the witty clown. In intelligence she is no match for him, but in honesty (virtue) she is his superior.

"Well, I am not fair ; and therefore I pray the gods make me honest." (III. iii. 33).

Her love, while it lasts, is as sincere if not as spiritual, as that of any other character in the play. She looks forward hopefully to the marriage which is to set the seal upon her happiness.

"I do desire it with all my heart ; and I hope it is no dishonest desire to desire to be a woman of the world." (V. iii. 3).

Touchstone's manner of wooing her forms a contrast with every other courtship described in the play, and his marriage with the country slut is as ridiculous "as the behaviour of the country is most mockable at the court."

On Shakespeare's shepherds in general.

The contrast should be noticed between the conventional pictures of shepherd life contained in the pastoral poems that were more or less in vogue in the Elizabethan age, and the bold and original manner in which Shakespeare has portrayed the life of his shepherds. The pastoral poet of convention clothed courtiers in shepherd's dress, and put into their mouths sentiments of an advanced civilisation. Shakespeare, on the other hand, has given us real shepherds—Corin, and William and Audrey, whose language is the language of the fields, whose hands savour of the woolly sheep, and whose whole persons exhale the odour of the goat-pen or the dairy. In their speech they betray no more feeling for the beauty of nature than would the unlettered dalesman of Wordsworth's country, or the shepherd of the Welsh mountain, in ordinary conversation with you or me.



PART II.

AS YOU LIKE IT.

Dramatis Personae.

DUKE, *living in banishment.*

FREDERICK, *his brother, and usurper of his dominions.*

AMIENS, } *lords attending on the*
JAQUES, } *banished duke.*

LE BEAU, *a courtier attending upon Frederick.*

CHARLES, *wrestler to Frederick.*

OLIVER, } *sons of Sir Rowland de*
JAQUES, } *Boys.*
ORLANDO, }

ADAM, } *servants to Oliver.*
DENNIS, }

TOUCHSTONE, *a clown.*

SIR OLIVER MARTEXT, *a vicar.*

CORIN, } *shepherds.*
SILVIUS, }

WILLIAM, *a country fellow, in love with Audrey.*

A PERSON, *representing Hymen.*

ROSALIND, *daughter to the banished Duke.*

CELIA, *daughter to Duke Frederick.*

PHEBE, *a shepherdess.*

AUDREY, *a country wench.*

Lords, pages, attendants, etc.

SCENE: *Oliver's house, Duke Frederick's court, and the Forest of Arden.*

ACT I.

SCENE I. *Orchard of Oliver's house.*

Enter ORLANDO and ADAM.

Orl. As I remember, Adam, it was ^a*upon this* fashion bequeathed me by will but ^b*poor a thousand* crowns, and as thou sayest, charged my brother, ^c*on his blessing*, ^d*to breed me well*: and there begins my ^e*sadness*. My brother Jaques he keeps at ^f*school*, and report speaks ^g*goldenly* of his ^h*profit*: for my part, he ⁱ*keeps me* ^j*rustically* at home, or, to speak more properly, ^k*stays me here* at home unkept; for call you that keeping for a

^h *proficiency or improvement* ⁱ *maintains* ^j *like a peasant* ^k *detains, keeps*

^a *after this fashion*
^b *a poor thousand*
^c *if he desired his blessing*
^d *to bring up; to educate*
^e *grievance*
^f *a university*
^g *in terms of high praise*

¹ ["And I have bought

Golden opinions from all sorts of people" (*Macbeth*, I. vii. 33.)]

gentleman of my birth, that differs not from the stalling of an ox? His horses are ¹bred better; for, besides that they are ²fair with their feeding, they are ³taught their manage, and to that end riders ⁴dearly hired: but I, his brother, gain nothing under him but growth; for the which his animals on his dunghills ⁵are as much bound to him as I. Besides this nothing that he so plentifully gives me, the something that nature gave me his ⁶countenance seems to take from me: he lets me feed with his ⁷hinds, ⁸bars me the place of a brother, and, ⁹as much as in him lies, ¹⁰mines my ¹¹gentility ¹²with my education. This is it, Adam, that grieves me; and the spirit of my father, which I think is within me, begins to ¹³mutiny against this servitude: I will no longer endure it, ¹⁴though yet I know no wise remedy how to avoid it.

Adam. Yonder comes my master, your brother.

Orl. ¹⁵Go apart, Adam, and thou shalt hear how he will ¹⁶shake me up.

Enter OLIVER.

Oli. Now, sir! what make you here?

Orl. Nothing: I am not taught to make any thing.

Oli. What mar you then, sir?

Orl. ¹⁷Marry, sir, I am helping you to mar that which God made, a poor unworthy brother of yours, with idleness.

Oli. ¹⁸Marry, sir, be better employed, and ¹⁹be naught awhile.

Orl. Shall I keep your hogs and eat husks ²⁰with them? ²¹What prodigal portion have I spent, that I should come to such penury?

- ^a broken in and trained
- ^b are hired at a high wage
- ^c under as great an obligation, i.e., under no obligation whatever
- ^d behaviour towards me; or = regard, favour
- ^e farm servants, menials
- ^f excludes me from
- ^g undermines, destroys
- ^h my gentle birth
- ⁱ by my inferior education
- ^j rebel
- ^k move away
- ^l taunt, provoke

are you doing here?

^m by Mary

ⁿ by Mary
^o = and a curse on you

¹ Are better cared for = i.e. in contrast to the poor education given to Orlando.

² Well fed and so in good condition.

³ He adopts all the methods he possibly can in the manner of my education to eradicate the noble instincts natural to one of my rank by birth.

⁴ It = this servitude. I will no longer continue in this condition of servitude, though as yet I have not been able to devise a method by which I may wisely rid myself of it.

⁵ What portion have I spent prodigally, i.e. like a prodigal.

Oli. Know you where you are, sir?

Orl. O, sir, very well: here in your orchard.

Oli. Know you before whom, sir?

Orl. Ay, better than ^ahim I am before knows me. I know you are my eldest brother; and, ^bin the gentle condition of blood, you should so know me. The ^ccourtesy of nations allows you my better, in that you are the first-born; but ^dthe same tradition takes not away my blood, were there twenty brothers betwixt us: I have as much of my father in me as you; ^ealbeit, I confess, ^fyour coming before me is nearer to his reverence.

Oli. What, boy!

Orl. Come, come, elder brother, you are too ^gyoung in ^hthis.

Oli. Wilt thou lay hands on me, ⁱvillain?

Orl. I am no ^jvillain; I am the youngest son ^kof Sir Rowland de Boys; he was my father, and he is thrice a ^lvillain that says such a father begot ^mvillains. Wert thou not my brother, I would not take this hand from thy throat till this other had pulled out thy tongue for saying so; thou hast ⁿrailed on thyself.

Adam. Sweet masters, be patient: ^ofor your father's remembrance, be ^pat accord.

Oli. ^qLet me go, I say.

Orl. I will not, till I please: you shall hear ^rme. My father charged you in his will to give me good education: you have trained me like a peasant, obscuring and hiding from me all gentleman-like ^squalities. The spirit of my father grows strong in me, and I will no longer endure it: therefore allow me such ^texercises as may become a gentleman, or give me the ^upoor allottery my father left me by ^vtestament; with that ^wI will go buy my fortunes.

^a he

^b usage of the world

^c long established custom

^d although

^e inexperienced; unpractised

^f in giving blows

^g vile fellow

^h serf

ⁱ vile fellow

^j serfs

^k dishonoured

^l for the sake of your father's memory

^m in agreement

ⁿ take your hands from my throat

^o pursuits, occupation

^p manly exercises

^q small portion, or inheritance

^r will

¹ If you had any kindly feeling natural to a brother of the same blood, you would regard me too as a brother.

² Being the eldest son, you are better entitled to the respect due to him.

³ Oliver had attempted to strike Orlando.

⁴ Go out into the world and try to make my fortune.

Oli. And what wilt thou do? beg, when that 80
 's spent? Well, sir, get you ^ain: I will not long be
 troubled with you; you shall have ^bsome part of
 your will: I pray you, leave me.

Orl. I will no further ^coffend you than becomes
 me for my good.

Oli. Get you with him, you old dog.

Adam. Is 'old dog' my reward? Most true,
 I have lost my teeth in your service. God be
 with my old master! he would not have ^dspoke
 such a word. 90

[*Exeunt Orlando and Adam.*]

Oli. Is it even so? begin you to ^egrow upon
 me? I will ^fphysic your rankness, and yet give ^gno
 thousand crowns neither. Holla, Dennis!

Enter DENNIS.

Den. Calls your worship?

Oli. Was not Charles, the duke's wrestler,
^here to speak with me?

Den. So please ⁱyou, he is here at the door
 and ^jimportunes access to you.

Oli. Call him in. [*Exit Dennis.*] 'Twill be
 a good way; and to-morrow the wrestling is. 100

Enter CHARLES.

Cha. Good morrow to your worship.

Oli. Good Monsieur Ch^arles, what's the new
 news at the new court?

Cha. There's no news at the court, sir, but
 the old news: that is, the old duke is banished
 by his younger brother the new duke; and three
 or four loving lords have put themselves into
 voluntary exile with him, whose lands and
 revenues enrich the new duke; therefore he gives
 them ^kgood leave to wander. 110

Oli. Can you tell if Rosalind, the duke's
 daughter, be banished with her father?

Cha. O, no; for the duke's daughter, her

^a into the house
^b your wishes
 granted in
 some respect
^c be an obstacle in
 your way

^d spoken

^e encroach upon
 me; get too
 much for me
^f cure your
 insolence
^g doub. neg.

^h Dative = if it
 please you
ⁱ urgently
 demands

^j his full
 permission

^k ["Since I have your good leave to go away" (*Mer. of Venice*, III. ii. 326.)]

cousin, so loves her, being ever from their cradles bred together, that she would have followed her exile, or have died to *stay* behind her. She is at the court, and no less beloved of her uncle than his own daughter; and never two ladies loved as they do.

Oli. Where will the old duke live? 120

Cha. They say he is already in the forest of Arden, and ¹a many merry men with him; and there they live like the old Robin Hood of England: they say many young gentlemen flock to him every day, and ²flee the time ³carelessly, as they did in the golden ⁴world.

Oli. What, you wrestle to-morrow before the new duke?

Cha. ⁵Marry, do I, sir; and I came to acquaint you with ⁶a matter. I am given, sir, ⁷secretly to understand that your younger brother Orlando hath ⁸a disposition to come in disguised against me ⁹to try a fall. To-morrow, sir, I wrestle for my credit; and he that escapes me without some broken limb ¹⁰shall acquit him well. Your brother is but young and tender; and, ¹¹for your love, I would be ¹²loath to ¹³foil him, as I must, for my own honour, ¹⁴if he come in: therefore, out of my love to you, I came hither to acquaint you ¹⁵withal, that either you might stay him from ¹⁶his ¹⁷intendment or ¹⁸brook such disgrace well as he ¹⁹shall run into, ²⁰in that it is a thing of his own ²¹search and altogether against my will.

Oli. Charles, I thank thee for thy love to me, which thou shalt find I will most kindly requite. I had myself notice of my brother's purpose herein and have by *underhand* means laboured to

if compelled to
stay

^a make the time
pass swiftly
^b free from care
^c age

^d by Mary
^e something
important
^f the intention

^g must, i.e. will
have to
^h for love of you
ⁱ reluctant
^j defeat
^k therewith
^l intention,
purpose
^m suffer
ⁿ is sure to
^o seeing that
^p seeking

^q private, secret

¹ ["So should he be sure to be ransomed, and a many poor men's lives saved" (*Henry V.*, IV. i. 127.)]

² A technical term in wrestling = to engage in a wrestling bout.

³ Must show himself to be a clever wrestler.

⁴ If he should come into the wrestling ring, i.e. venture to meet me in a wrestling match.

dissuade him from it, but he is ^aresolute. I'll tell thee, Charles : ^bit is the stubbornest young fellow of France, full of ambition, an envious ^cemulator of every man's good ^dparts, a secret and villanous ^econtriver against me his ^fnatural brother : therefore use thy discretion ; I ^ghad as lief thou didst break his neck as his finger. And ^hthou wert best look to't ; for if thou dost him ⁱany slight disgrace, or if he do not mightily ^jgrace himself on thee, he will ^kpractise against thee by poison, entrap thee by some treacherous device and ^lnever leave thee till he hath ta'en thy life by some ^mindirect means or other ; for, I assure thee, and almost with tears 1160 speak it, there is not one so young and so villanous this day living. I speak but ⁿbrotherly of him ; but should I ^oanatomize him to thee as he is, I ^pmust blush and weep, and thou ^qmust look pale and wonder.

Cha. I am heartily glad I came hither to you. If he come to-morrow, I'll give him his ^rpayment : if ever he ^sgo alone again, I'll never wrestle for prize more : and so, God keep your worship!

Oli. Farewell, good Charles. [Exit Charles.] 170 Now will I ^tstir this ^ugamester : I hope I shall see an end of him ; for my soul, yet I know not why, hates nothing more than ^vhe. Yet he's ^wgentle, ^xnever schooled and yet learned, full of ^ynoble device, ^zof all ^{aa}sorts ^{ab}enchantingly beloved, and indeed so much in the ^{ac}heart of the world, and especially of my own people, who best know him, that I am altogether ^{ad}misprised : but it shall not be so long ; this wrestler ^{ae}shall clear all : nothing remains but that I ^{af}kindle the boy ^{ag}thither ; which 180 now I'll ^{ah}go about. [Exit.

^a affection, i.e. beloved by servants ^b slighted ^c incite
^d to it, i.e. the wrestling contest ^e set about doing.

^a stubbornly determined
^b he (Orlando)
"It" is used contemptuously
^c rival (in a bad sense)
^d graces, accomplishments
^e plotter
^f by birth; i.e. according to the course of nature
^g would as soon
^h thou had'st best
ⁱ gain credit for himself at your cost
^j plot
^k underhand, secret
^l as a brother should
^m expose his real character
ⁿ should be compelled to
^o punishment
^p walk without assistance
^q challenge
^r frolicsome fellow
^s him
^t well-born
^u noble aims and aspirations
^v conditions of people
^w as if under a spell

¹ There is not in all France a more obstinate fellow than he.

² A slight harm, not sufficient to incapacitate him.

³ Never cease to find opportunity of wreaking his vengeance on you.

⁴ He has never been educated, and yet is most learned.

⁵ Beloved of all classes as if they were under some spell or charm.

⁶ Shall kill Orlando and thus remove him out of my way.

SCENE II. *Lawn before the Duke's palace.**Enter CELIA and ROSALIND.*

Cel. I pray thee, Rosalind, ^a*sweet my coz*, be merry.

Ros. Dear Celia, ^b*I show more mirth* than I am mistress of; and ¹*would* you yet I were merrier? Unless you could teach me to forget a banished father, you must not *learn* me how to remember any extraordinary pleasure.

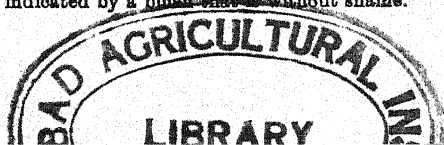
Cel. Herein I see thou lovest me not with the full weight that ²*I love thee*. If my uncle, thy banished father, had banished thy uncle, the duke my father, ^c*so* thou hadst been ^d*still* with me, I could have taught my love to take thy father for mine: ³*so* wouldst thou, if the truth of thy love to me were ^e*so* righteously ^f*tempered* as mine is to thee.

Ros. Well, I will forget the condition of my estate, to rejoice in yours.

Cel. You know my father hath no child but I, ^g*nor none* is ^h*like* to have: and, truly, when he dies, thou shalt be his heir, for what he hath taken away from thy father ⁱ*perforce*, I will ^j*render* thee again in affection; by mine honour, I will; and when I break that oath, let me turn monster: therefore, my sweet Rose, my dear Rose, be merry.

Ros. From henceforth I will, *coz*, and devise sports. Let me see; what think you of *falling in love*?

Cel. Marry, I prithee, do to make sport ^k*withal*: but love no man in ^l*good earnest*; nor no further in sport neither than with ^m*safety* of ⁿ*a pure blush* thou mayst in honour ^o*come off* again.

^a my sweet cousin^b I am merrier in appearance than I feel at heart
^c teach^c provided that
^d ever^e as
^f i.e. brought into a proper condition^g doub. neg.
^h likely
ⁱ by force
^j return; give backcousin
i.e. for amusement^k with it
^l real earnest
^m a blush without shame
ⁿ escape
^o escape¹ Do you wish me to be merrier than I am?² On the omission of the preposition compare, "Who riseth from a feast with the keen appetite that he sets down?" (*Mer. of Venice*, II.)³ i.e. done as I have done, viz. taught your love to take my father as yours.⁴ Safety indicated by a blush that is without shame.

Ros. What shall be our sport, ^athen ?

Cel. Let us sit and ^bmock the good ^chousewife Fortune from her wheel, that her gifts may henceforth be bestowed equally.

Ros. I would we could do so, for her benefits are mightily misplaced, and the bountiful blind woman doth most mistake in her gifts to women.

Cel. 'Tis true; for those that she makes fair 40 she scarce makes ^dhonest, and those that she makes honest she makes very ^eill-favouredly.

Ros. Nay, now thou goest from Fortune's office to ^fNature's: Fortune reigns in gifts of the world, not in the *lineaments* of Nature.

Enter TOUCHSTONE.

Cel. ^gNo? when Nature hath made a fair creature, may she not by Fortune fall into the fire? Though Nature hath given us wit to *flout* at Fortune, hath not Fortune sent in this fool to cut off the argument ?

Ros. Indeed, there is Fortune ^htoo hard for Nature, when Fortune makes Nature's ⁱnatural the cutter-off of Nature's wit.

Cel. Peradventure this is *not* Fortune's work neither, but Nature's; who perceiveth our *natural* wits too dull to *reason* of such goddesses and hath sent this *natural* for our whetstone; for always the dulness of the fool is the whetstone of the wits. How now, *wit*? whither wander you?

Touch. Mistress, you must come away to your 60 father.

Cel. Were you made the messenger?

Touch. No, by mine honour, but I was bid to come for you.

^a i.e. if we do not play at falling in love

^b drive her from it with jibes and mockery

^c dame

^d virtuous

^e ugly

features

mock

discussion

^g more than a match for

^h idiot, simpleton

doub. neg.

native

talk

idiot, simpleton

ⁱ i.e. addressing Touchstone

¹ ["That the false housewife Fortune break her wheel" (*A. and C.*, IV. xv. 44.)]

² Fortune's office is to dispense gifts. Nature gives the bodily features.

³ Is it so? True, though Fortune does not bestow fair features, she can destroy them by some accident. Though Nature has given us wits to enable us to philosophize, Fortune or chance spoils our argument by sending us a fool to put an end to our discussion.

Ros. Where learned you that oath, fool?

Touch. Of a certain knight that swore by his honour they were good pancakes, and swore by his honour the mustard was *naught*: now I'll stand to it, the pancakes were naught and the mustard was good, and yet was not the knight *forsworn*. 70

Cel. How prove you that, in the great heap of your knowledge?

Ros. Ay, marry, now *unmuzzle* your wisdom.

Touch. Stand you both forth now: stroke your chins, and swear by your beards that I am a knave.

Cel. By our beards, if we had them, thou art.

Touch. By my knavery, if I had it, then I were; but if you swear by that that is not, you are not *forsworn*: no more was this knight, swearing by his honour, for he never had any; or if he had, he had sworn it away before ever he saw those pancakes or that mustard. 80

Cel. Prithee, who is't that thou meanest?

Touch. One that old Frederick, your father, loves.

Cel. My father's love is enough to honour him: enough! speak no more of him; you'll be whipped for *taxation* one of these days. 90

Touch. The more pity, that fools may not speak wisely what wise men do foolishly.

Cel. By my *troth*, thou sayest true; for since the little wit that fools have was silenced, the little foolery that wise men have makes a great show. Here comes Monsieur Le Beau.

Ros. With his mouth full of news.

Cel. Which he will *put on* us, as pigeons feed their young.¹

Ros. Then shall we be *news-crammed*. 100

Cel. All the better; we shall be the more *marketable*.

Enter LE BEAU.

worthless
maintain by
argument
false to his
oath
vast amount

speak freely, i.e.
without
restraint

false to your
oath

your satire or
fault finding
describe
faith

force upon us
crammed with
news
as being fatted
for the market
like well-fed
pigeons

¹ ["This fellow picks up wit as pigeons pease" (*Love's Labour's Lost*, V. ii. 315.)]

Bon jour, Monsieur Le Beau : what's the news ?

Le Beau. Fair princess, you have lost much good sport.

Cel. Sport! of what colour ?

Le Beau. What colour, madam! how shall I answer you ?

Ros. As wit and fortune will.

Touch. Or as the destinies decree. 110

Cel. Well said : that was *laid on with a trowel*.

Touch. Nay, if I keep not *my rank*,—

Ros. Thou lovest thy old smell.

Le Beau. You *amaze* me, ladies : I would have told you of good wrestling, which you have *lost the sight of*.

Ros. Yet tell us the manner of the wrestling.

Le Beau. I will tell you the beginning; and, if it please your ladyships, you may see the end; for the best is yet *to do*; and hear, where 120 you are, they are coming to perform it.

Cel. Well, the beginning, that is *dead and buried*.

Le Beau. There comes an old man and his three sons,—

Cel. I could match this beginning with an old tale.

Le Beau. Three *proper* young men, of excellent growth and *presence*.

Ros. With bills on their necks, “Be it 130 known unto all men by these *presents*.”

Le Beau. The eldest of the three wrestled with Charles, the duke's wrestler; *which Charles* in a moment threw him and broke three of his ribs, *that* there is little hope of life in him : so he served the second, and so the third. Yonder they lie; the poor old man, their father, making such pitiful *dole* over them that all the beholders *take his part* with weeping.

Ros. Alas! 140

Touch. But what is the sport, monsieur, that the ladies have lost ?

Le Beau. Why, this that I speak of.

kind

*clumsy, gross,
flattery
a play on words*

*confound, be-
wilder
missed seeing*

to be done

*a thing of the
past*

*handsome
personal
appearance
a play on words*

*and the said
Charles*

so that

*grief
show their
sympathy
with him*

Touch. Thus men may grow wiser every day :
it is the first time that ever I heard breaking of
ribs was sport for ladies.

Cel. Or I, *I promise thee.*

Ros. But is there *any* else longs to see
this broken music in his sides? is there yet
another *dotes upon* rib-breaking? Shall we
see this wrestling, cousin?

Le Beau. You must, if you stay here; for
here is the place appointed for the wrestling, and
they are ready to perform it.

Cel. Yonder, sure, they are coming: let us
now stay and see it.

Flourish. Enter DUKE FREDERICK, Lords,

ORLANDO, CHARLES, and Attendants.

Duke F. Come on: since the youth will **not**
be *entreated* ¹his own peril on his forwardness.

Ros. Is yonder the man?

Le Beau. Even he, madam.

160

Cel. Alas, he is too young! *yet he looks suc-*
cessfully.

Duke F. How now, daughter and ²*cousin!* **are**
you crept hither to see the wrestling?

Ros. Ay, my liege, *so please you give us leave.*

Duke F. You will take little delight in it, I can
tell you; there is *such odds in the man.* In pity of
the challenger's youth I would *fain* dissuade him,
but he will not be *entreated*. Speak to him, ladies;
see if you can move him.

170

Cel. Call him hither, good Monsieur Le Beau.

Duke F. Do so: I'll *not be by.*

Le Beau. Monsieur the challenger, the prin-
cesses call for you.

Orl. I *attend* them with all respect and duty.

Ros. Young man, have you challenged Charles
the wrestler?

*let me tell you
anyone
experience*

*who is particu-
larly fond of*

*persuaded by
entreaty*

*as if he would
succeed
kinswoman*

*provided that it
please you to
give
such superiority
in Charles his
antagonist
gladly
persuaded by
entreaty
will step aside*

wait upon

¹ Let his own obstinacy be answerable for the risk he insists upon taking.

² Cousin is used indifferently to express relationship. Rosalind is really the niece of the duke.

Orl. No, fair princess; he is the general challenger: I ¹came but in, as others do, to try with him the strength of my youth. 180

Cel. Young gentleman, your spirits are too bold for your years. You have seen cruel proof of this man's strength: ¹if you saw yourself with your eyes or knew yourself with your judgement, the fear of your adventure would counsel you to a ²more equal enterprise. We pray you, for your own sake, to ³embracc your own safety and give over this attempt.

Ros. Do, young sir; your reputation shall not ⁴therefore be ⁵misprised; we ²will make it our ⁶suit 190 to the duke that knew wrestling ⁷might not go forward.

Orl. I beseech you, ³punish me not with your hard thoughts; ⁸wherein I confess me ⁹much guilty, ¹⁰to deny so fair and excellent ladies any thing. But let your fair eyes and gentle wishes ¹¹go with me to my trial: wherein if I be foiled, there is but one shamed that ¹²was never gracious; if killed, but one dead that is willing to be so: I shall do my friends no wrong, for I have none to lament me, the world no injury, for in it I have nothing; ¹³only in 200 the world I fill up a place, which may be better supplied when I have made it empty.

Ros. The little strength that I have, I would it were with you.

Cel. And mine, to eke out hers.

Ros. Fare you well: ¹⁴pray heaven I be deceived in you!

Cel. Your heart's desires be with you!

Cha. Come, where is this young gallant that is so desirous to lie with his mother earth? 210

^a merely enter the wrestling ring

^b one in which you would contend on more equal terms

^c seize the opportunity of securing your safety

^d because of your declining the combat

^e slighted

^f request

^g may

^h in a matter in which

ⁱ very guilty

^j to refuse

^k i.e. as an encouragement

^l found favour with others

= I only fill

to add to, and increase

= may you obtain what you desire

¹ "If you could use your own eyes to see, or your own judgment to know yourself" (JOHNSON).

² We will request the duke as a favour to us to forbid the wrestling to go on.

³ Punish me not for what I confess to be guilty of (viz. of refusing your request) by your forming so low an estimate of my skill as a wrestler.

⁴ I pray heaven that I may have formed a wrong estimate of your capability to encounter Charles, and that you may be strong enough to throw him.

Orl. Ready, sir; but his will hath in it a more modest *working*.

Duke F. ¹You shall try but one fall.

Cha. No, I warrant your grace, you shall not *entreat* him to a second, that have so mightily *persuaded* him from a first.

Orl. An you mean to mock me after, you should not have mocked me before: but *come your ways*.

Ros. Now Hercules *be thy speed*, young man!

Cel. I would I were invisible, to catch the ²²⁰strong fellow by the leg. [*They wrestle*.

Ros. O excellent young man!

Cel. If I had a thunderbolt in mine eye, I can tell who should *down*. [*Shout. Charles is thrown*.

Duke F. No more, no more.

Orl. Yes, I beseech your grace: I ²am not yet well breathed.

Duke F. How dost thou, Charles?

Le Beau. He cannot speak, my lord.

Duke F. Bear him away. What is thy name, young man? ²³⁰

Orl. Orlando, my liege; the youngest son of Sir Rowland de Boys.

Duke F. I would thou hadst been son to some man else:

The world esteem'd thy father honourable,

But I did find him *still* mine enemy:

Thou *shouldst* have better pleased me with this deed,

Hadst thou descended from another house.

But fare thee well; thou art a gallant youth:

I would thou ³hadst told me of another father.

[*Exeunt Duke Frederick, train, and Le Beau*.

Cel. ⁴Were I my father, coz, would I do *this* ²⁴⁰

endeavour

*be able to
persuade him
endeavoured to
dissuade
come on;
commence
help you =
cause you to
succeed
so as to*

*fall, i.e. be
thrown*

*always; ever
wouldst*

family

*= speak in this
manner*

¹ There shall be only one round of wrestling.

² Have not got my wind; am not yet warmed to my work.

[*"A man so breathed, that certain he would fight; yes
From morn till night"* (*Love's Labour's Lost*, V. ii. 659.)]

³ I would you had said you were the son of some other father.

⁴ If I were in my father's place I would not act as he does.

Orl. I am more proud to be Sir Rowland's son,
His youngest son; and would not change that
calling,

To be adopted heir to Frederick.

Ros. My father loved Sir Rowland as his ¹soul,
And all the world was of my father's *mind* :
Had I before known this young man *his son*,
I should have given him tears *unto* entreaties,
Ere he should thus have ventured.

Cel. Gentle cousin,
Let us go thank him and encourage him :
My father's rough and *envious* disposition 250
Sticks me at heart. Sir, you have well deserved :
If you do keep your promises in love
But justly, as you have exceeded all promise,
Your mistress *shall be* happy.

Ros. Gentleman,

[*Giving him a chain from her neck.*

Wear this for me, one ²out of suits with fortune,
That *could* give more, but that her hand lacks
means.

Shall we go, coz ?

Cel. Ay. Fare you well, fair gentleman.

Orl. Can I not say, I thank you ? My *better*
parts

Are all thrown down, and that which here stands 260
up

Is but a ^aquintain, ^ba mere lifeless block.

Ros. He calls us back : my pride fell with
my fortunes ;

I'll ask him what he *would*. Did you call, sir ?
Sir, you have wrestled well and overthrown
More than your enemies.

Cel. Will you go, coz ?

Ros. Have with you. Fare you well.

[*Exeunt Rosalind and Celia.*

title, appellation

opinion
to be his son
in addition to

spiteful,
malicious
cuts me to the
heart
only as exactly
will assuredly be

could find it in
her heart to
give

= manliness

^a see p. 182
^b a wooden figure
in the shape of
a man
wishes

I am coming

¹ As one who was as dear to him as his own soul.

² Either (1) dismissed from the service of Fortune, or
(2) one to whom Fortune grants no suits or favours.

Orl. What passion hangs these weights upon
my tongue?

I cannot speak to her, yet she urged conference.

O poor Orlando, thou art overthrown!

Or Charles or something weaker masters thee. 270

Re-enter LE BEAU.

Le Beau. Good sir, I do in friendship counsel
you

To leave this place. Albeit you have deserved

High commendation, true applause and love,

Yet such is now the duke's condition

That he misconstrues all that you have done.

The duke is humorous: what he is indeed,

¹More suits you to conceive than I to speak of.

Orl. I thank you, sir: and, pray you, tell me
this:

^aWhich of the two was daughter of the duke

That here was at the wrestling? 280

Le Beau. Neither his daughter, if we judge
by manners;

But yet indeed the ^blesser is his daughter:

The other is daughter to the banish'd duke,

And here detain'd by her ^cusurping uncle,

To keep his daughter company; whose loves

Are dearer than the natural bond of sisters.

But I can tell you that of late this duke

Hath ^dta'en displeasure 'gainst his gentle niece,

Grounded upon no other argument

But that the people praise her for her virtues 290

And pity her for her good father's sake;

And, on my life, his ^emalice 'gainst the lady

Will suddenly break forth. Sir, fare you well:

Hereafter, in a better world than this,

I shall desire more love and knowledge of you.

Orl. I rest much bounden to you: fare you
well. [Exit Le Beau.

strong emotion

moved me to
conversation

either

sincere
disposition

capricious
me

^a = which of the
two ladies that
were present at
the wrestling
match was the
Duke's
daughter

^b doub. comp.

^c i.e. who has
usurped her
father's
dukedom

taken
cause, or reason

ill will
immediately
age, or state of
things

obliged

¹ It is more fitting that you should yourself understand what his disposition is, than that I should describe him to you.

Thus must I from *the smoke into the smother*; 297
 From tyrant duke unto a tyrant brother:
 But heavenly Rosalind! [Exit.

"out of the
 frying pan
 into the fire"

SCENE III. *A room in the palace.*

Enter CELIA and ROSALIND.

Cel. Why, cousin! why, Rosalind! Cupid have mercy! not a word?

Ros. Not one to throw at a dog.

Cel. No, thy words are too precious to be cast away upon curs; throw some of them at me; come, lame me with reasons.

Ros. Then there ^awere two cousins ^blaid up; when the one should be lamed with ^creasons and the other mad without any.

Cel. But is all this for your father? 10

Ros. No, some of it is for ^dmy child's father. O, how full of ^ebriers is this ^fworking-day world!

Cel. They are but burs, cousin, thrown upon thee in holiday foolery: ^gif we walk not in the trodden paths, our very petticoats will catch them.

Ros. I could shake them off my ^hcoat; these burs are in my heart.

Cel. Hem them away.

Ros. I would try, if I could ⁱcry hem and 20 have him.

Cel. Come, come, wrestle with thy affections.

Ros. O, they take the part of a better wrestler than myself!

Cel. O, good wish upon you! you will try in time, in despite of a ^jfall. But, turning these jests out of service, let us talk in good earnest: is it

talk, conversa-
 tion

^a would be

^b crippled

^c arguments

^d my future

husband

^e thorny bushes

^f work-a-day
 ordinary daily
 life

dress, petticoat

cough

my blessing on
 you
 putting aside all
 jesting

¹ Cast reasons at me and lame me with them, just as you may lame a dog by throwing stones at him.

² ["A worky-day fortune" (*Antony and Cleopatra*, I. ii. 55.)]

³ If we women move out of the path of conventionalism, we are sure to meet with annoyances now and then.

⁴ ["Cry hem when he should groan" (*Much Ado*, V. i. 16.)]

⁵ Possibly a play on the two meanings (1) falling in love (2) a fall in wrestling.

possible, *on such a sudden* you should fall into so strong a liking *with* old Sir Rowland's youngest son?

30

Ros. The duke my father loved his father dearly.

Cel. Doth it therefore *ensue* that you should love his son *dearly*? ¹By this kind of chase, I should hate him, for my father hated his father *dearly*: yet I hate not Orlando.

Ros. No, faith, hate him not, for my sake.

Cel. Why should I *not*? doth he not deserve *well*?

Ros. Let me love him for *that*, and do you ⁴⁰ love him because I do. Look, here comes the duke.

Cel. With his eyes full of anger.

Enter DUKE FREDERICK, with Lords.

Duke F. Mistress, despatch you *with your safest haste*. And get you from our court.

Ros. Me, uncle?

Duke F. You *cousin*:

Within these ten days if that thou be'st found So near our public court as twenty miles, Thou diest for it.

Ros. I do beseech your grace, Let me the knowledge of my fault bear with me: ²If with myself I hold intelligence

50

Or have acquaintance with mine own desires, If that I do not dream or be not *frantic*,— As I do trust I am not—then, dear uncle, Never so much as in a thought unborn Did I offend your highness.

Duke F. Thus ³*do* all traitors If their *purgation* did consist in words, They are as innocent as *grace* itself: Let it suffice thee that I trust thee not.

*so suddenly
for*

*excessively;
intensely
follow
excessively*

excessively

^a *i.e. hate him*

^b *i.e. to be hated
well*

^c *i.e. for his good
deserts*

*with haste,
which is your
best safety
i.e. the sooner the
better for you
niece*

out of my senses

^d *i.e. try to excuse
themselves*

^e *exculpation;
proof of
innocence*

^f *virtue*

¹ If you pursue this kind of argument.

² If I am thoroughly acquainted with my own thoughts and feelings—*i.e.* if I knew my own mind.

Ros. Yet your mistrust cannot make me a traitor :
 Tell me whereon the *likelihood* depends. 60
Duke F. Thou art thy father's daughter ;
 there's enough.
Ros. So was I when your highness took his dukedom ;
 So was I when your highness banish'd him :
 Treason is not inherited, my lord ;
 Or, if we did derive it from our *friends*,
 What's that to me ? my father was no traitor :
 Then, good my liege, mistake me not so much
¹To think *my poverty* is treacherous.
Cel. Dear sovereign, hear me speak.
Duke F. Ay, Celia ; we *stay'd* her for your 70
 sake,
 Else had she with her father ²ranged along.
Cel. I did not then entreat to have her *stay* ;
 It was your pleasure and your own remorse :
 I was too young *that time* to value her ;
 But now I know her : if she be a traitor,
 Why so am I ; we *still* have slept together,
 Rose at an instant, learn'd, play'd, eat together,
 And wheresoe'er we went, like *Juno's* swans,
Still we went coupled and inseparable.
Duke F. She is too subtle for thee ; and her 80
smoothness,
 Her very silence and her *patience*
Speak to the people, and they pity her.
 Thou art a fool : she robs thee of thy name :
 And thou wilt *show* more bright and ³seem more
 virtuous
 When she is gone. Then open not thy lips :
 Firm and irrevocable is my *doom*
 Which I have passed upon her ; she is banish'd.

possibility (i.e.
 of my being a
 traitor)

i.e. I was my
 father's
 daughter

relations

as to
 one so poor as I
 am
 detained, kept
 her here
 otherwise
 remain here
 tenderness of
 heart ; com-
 passion
 at that time
 always, ever
 the same
 should be
 " Venus "
 always

gentleness
 trisyllable
 appeal
 eloquently
 appear

sentence of con-
 demnation

¹ For omission of "as" (see *Mer. of Venice*, III. iii. 10).

"I do wonder,

Thou naughty gaoler, that thou art so fond

To come abroad with him at his request" = as to.

² Gone into banishment with her father and accompanied him in his wanderings.

³ Appear to be more endowed with virtuous qualities.

Cel. Pronounce that sentence then on me, my 90
liege :

I cannot live out of her company.

Duke F. You are a fool. You, niece, ¹provide
yourself :

If you outstay the *time*, upon mine honour,
And in the greatness of my word, you die.

[*Exeunt Duke Frederick and Lords.*]

Cel. O my poor Rosalind, whither wilt thou go ?
Wilt thou change fathers ? I will give thee mine.
I charge thee, be not thou more grieved than I am.

Ros. I have more cause.

Cel. Thou hast not, cousin ;
Prithee, be cheerful : know'st thou not, the duke
Hath banish'd me, his daughter ?

Ros. That he hath not. 100

Cel. No, hath not ? Rosalind lacks then the
love

Which *teacheth* thee that thou and I *am* one :
Shall we be ^a*sunder'd* ? shall we ^b*part* sweet girl ?
No : let my father seek another heir.

Therefore devise with me how we may fly,
Whither to go and what to *bear* with us ;
And do not seek to *take* your *change* upon you,
To bear your griefs yourself and leave me out ;
For, by this heaven, ²*now* at our sorrows pale,
Say what thou canst, I'll go along with thee. 110

Ros. Why, whither shall we go ?

Cel. To seek my uncle in the forest of Arden.

Ros. Alas, *what danger will it be to us*,
Maids as we are, to travel forth so far !
Beauty provoketh thieves sooner than gold.

Cel. I'll put myself in poor and mean attire
And with a kind of ^a*umber* ^a*smirch* my face ;
The like do you : so shall we pass along
And never ^a*stir* assailants.

Ros. Were it not better,

^a*Because that* I *am* ^a*more than common tall*, 120

unless I am in

i.e. allowed you

I pray thee

should teach
are
^a*parted*
^b*be separated*
from each
other
carry
take to heart
change of
fortune
In spite of any
arguments
you may use

how great will
be our danger

^a*a dark colour*
^a*besmear*
^a*excite, rouse*
^a*for the reason*
that
^a*taller than a*
woman
usually is

¹ Either (1) get ready to depart or (2) provide yourself with a place of refuge.

² Which has grown pale in sympathy with our troubles.

That I did ^a*suit me* ^b*ball points* like a man?
 A gallant ^c*curtle-axe* upon my thigh,
 A boar-spear in my hand; and—in my heart
 Lie there what hidden woman's fear there will—
 We'll have a ¹*swashing* and a martial outside,
 As many other *mannish* cowards have
²That do *outface* it with their semblances.

Cel. What shall I call thee when thou art a man?

Ros. I'll have no worse a name than Jove's own page;
 And therefore look you call me Ganymede. 130
 But what *will* you be call'd?

Cel. Something that hath a reference to my state;

No longer Celia, but ^d*Aliena*.

Ros. But, cousin, what if we ^e*assay'd* to ^f*steal*
 The ^g*clownish fool* out of your father's court?
 Would he not be a comfort to our travel?

Cel. He'll go along o'er the wide world with me;

Leave me alone to *woo him*. Let's away,
 And get our jewels and our wealth together,
 Devise the fittest time and safest way 140
 To hide us from pursuit that will be made

^h*After my flight*. Now go we in ⁱ*content*
 To liberty and not to banishment. [Exeunt.]

ACT II.

SCENE I. The Forest of Arden.

Enter DUKE senior, AMIENS, and two or three
 Lords, like foresters.

Duke S. Now, my co-mates and brothers in exile,
 Hath not *old custom* made this life more sweet
 Than that of painted pomp? Are not these woods

^a *dress myself*
^b *at all points*, i.e.
 completely
^c *cullass*

swaggering
masculine
face it out, i.e.
brazen it out

do you wish

^d *A stranger or an exile*
^e *endeavour'd*
^f *entice away*
 secretly
^g *Touchstone*

win him over to our scheme

^h *In pursuit of me in my flight*
ⁱ *contentment*

long habit

¹ ["As young as I am I have observed these *swashers*" (*Henry V.*, III. ii. 20.)]

² Who disguise their cowardice by an appearance of manliness.

More free from peril than the ^a*envious court* ?
 Here feel we but the penalty of Adam,
^b*The seasons' difference*, ^c*as* the icy fang
 And churlish chiding of the winter's wind,
^d*Which*, when it bites and blows upon my body,
 Even till I shrink with cold, I smile and say
 'This is no ^e*flattery* : these are counsellors
 That ^f*feelingly* persuade me what I am.'
 Sweet are the ^g*uses* of adversity,
 Which, like the toad, ugly and venomous,
 Wears yet a precious jewel in his head ;
 And this our life ^h*exempt* from ⁱ*public haunt*
 Finds tongues in trees, books in the running brooks,
 Sermons in stones and good in every thing.
 I would not change it.

Ami. Happy is your grace,

¹*That can* translate the stubbornness of fortune
 Into so quiet and so sweet a style.

Duke S. Come, shall we go and kill ^j*his* venison ?
 And yet it ^k*irks* me the poor ^l*dappled* fools,
 Being native ^m*burgers* of this ⁿ*desert* city,
 Should in their own ^o*confines* with forked heads
 Have their round haunches ^p*gored*.

First Lord.

Indeed, my Lord,

The melancholy ^q*Jaques* grieves at that,
 And, in that ^r*kind*, swears you do more usurp
 Than doth your brother that hath banish'd you.
 To-day my Lord of Amiens and myself
 Did steal behind him as he lay ^s*along*
 Under an oak, whose ^t*antique* root peeps out
 Upon the brook that ^u*brawls along* this wood :
 To the which place a poor ^v*sequester's* stag,
 That from the hunter's aim had ^w*ta'en* a hurt,
 Did come to ^x*languish*, and indeed, my Lord,
 The wretched animal heaved forth such groans
 That their discharge did stretch his leathern coat
 Almost to bursting, and the big round tears
 Coursed one another down his innocent nose

^a a court full of
 envies and
 jealousies
^b variation of
 temperature
 in the differ-
 ent seasons
^c as for instance
^d as regards
 which
^e disyllable
^f i.e. by making
 themselves
 felt
^g benefits
^h removed
ⁱ public resort, i.e.
 coming in con-
 tact with the
 general public

^j for ourselves
 (dat.)
^k grieves or vexes
^l with spotted
 skins
^m inhabitants,
 citizens
ⁿ without inhabi-
 tants
^o districts,
 boundaries
^p pierced
^q disyllable
^r respect
^s at full length
^t ancient
^u flows noisily
 through
^v separated from
 the other stags
^w taken
^x pine and die
 alone

¹ Who can so regard the hard fortune of banishment as to transform it into a state of peace and contentment.

In piteous chase ; and thus the ^a*hairy fool*,
^b*Much marked of the melancholy Jaques*,
 Stood on the ^c*extremest* verge of the swift brook,
 Augmenting it with tears.

Duke S. But what said Jaques ?
 Did he not ^d*moralize* this spectacle ?

First Lord. O, yes, into a thousand similes.
 First, for his weeping into the ^e*needless* stream ;
 'Poor deer,' *quoth* he, 'thou makes a ^f*testament*
 As worldlings do, giving thy sum of more
 To that which had too much' : then, ^g*being*
 there alone,

Left and abandon'd of his *velvet* friends,
 'Tis right,' *quoth* he ; thus misery doth part
The ^h*flux* of company : ⁱ*anon* a ^j*careless* herd,
 Full of the pasture, jumps along by him
 And never stays to greet him ; 'Ay,' *quoth*
 Jaques,

'Sweep on, you fat and greasy citizens ;
 'Tis just the ^k*fashion* : wherefore do you look
 Upon that poor and ^l*broken* bankrupt there ?'
 Thus most ^m*invectively* he pierceth through
 The body of the country, city, court,
 Yea, and of this our life, swearing that we
 Are mere usurpers, tyrants and ⁿ*what's worse*,
^o*To fright* the animals and to ^p*kill* them up
 In their ^q*assign'd* and native dwelling-place.

Duke S. And did you leave him in this
 contemplation ?

Sec. Lord. We did, my lord, weeping and
 commenting

Upon the sobbing deer.

Duke S. Show me the place ;
 I love to ^r*cope* him in these ^s*sullen fits*,
 For then he's full of ^t*matter*.

First Lord. I'll bring you to him ^u*straight*.

[*Exeunt*.]

^a i.e. the poor
 hairy deer
^b closely watched
 by
^c very

^d draw a moral
 from
^e not needing
^f said
^g will

i.e. sleek and
 prosperous

^h flow, concourse
ⁱ suddenly,
 immediately
^j heedless

^k the way of the
 world
^l ruined
^m satirically
ⁿ whatever is
 worse
^o in frightening
^p butcher them ;
 kill them off
^q allotted by
 nature

^r encounter him
 in argument
^s fits of
 melancholy
^t sound common
 sense
^u immediately

^a Already full of water and not needing any addition from his tears.

^b As regards the stag being there alone, abandoned by the rest of the herd, that
 is quite natural.

SCENE II. *A room in the palace.**Enter DUKE FREDERICK, with LORDS.*

Duke F. Can it be possible that no man saw them?

It cannot be: some villains of my court

¹Are of consent and sufferance in this.

First Lord. I cannot hear of any that did see her.

The ladies, her attendants of her chamber,
Saw her a-bed, and in the morning early
They found the bed ²untreasured of their mistress.

Sec. Lord. My Lord, the roynish clown, at whom so oft

Your grace was wont to laugh, is also missing.
Hisperia, the princess' gentlewoman, 10
Confesses that she secretly o'erheard
Your daughter and her cousin much commend
The ^aparts and graces of the ^bwrestler
That did but lately foil the sinewy Charles;
And she believes, wherever they are gone,
That youth is surely in their company.

Duke F. Send to his brother; fetch that gallant hither;

If he be absent, bring his brother to me;
I'll make him find him: do this ^csuddenly, 20
And let not search and ^dinquisition ^equail
To ^fbring again these foolish runaways. [*Exeunt.*]

rascal of a clown

^a accomplish-
ments
^b trisyllable

^c speedily,
quickly
^d enquiry
^e slacken
^f fetch back

SCENE III. *Before OLIVER's house.**Enter ORLANDO and ADAM, meeting.*

Orl. Who's there?

Adam. What, my young master? O my gentle master!

O my sweet master! O you memory
Of old Sir Roland! why, what make you here?

memorial, i.e.
the exact
image of
are you doing
here?

¹ All consenting parties to their escape, and have passively suffered them to depart.

² Without its treasure, viz. their mistress.

Why are you virtuous? why do people love you?
 And wherefore are you gentle, strong and valiant?
 Why would you be ^aso fond to overcome
 The ^bbonny ^cpriser of the ^dhumorous duke?
 Your praise is come too swiftly home before you.
 Know you not, master, to some kind of men 10
 Their graces serve ^ethem but as enemies?
^fNo more do yours: your virtues, gentle master,
 Are sanctified and holy traitors to you.
 O, what a world is this, when what is comely
 Envenoms him that bears it!

Orl. Why, what's the matter?

Adam. O unhappy youth!
 Come not within these doors; within this roof
 The enemy of all your graces lives:
 Your brother—no, no brother; yet the son—
 Yet not the son, I will not call him son 20
 Of him I was about to call his father—
 Hath heard your praises, and this night he means
 To burn the lodging where you use to lie
 And you within it: if he fail of that,
 He will have other means to cut you off.
 I overheard him and his practices.
 This is no place; this house is but a butchery:
 Abhor it, fear it, do not enter it.

Orl. Why, whither, Adam, wouldst thou have me go?

Adam. No matter whither, so you come not here. 30

Orl. What, wouldst thou have me go and beg my food?

²Or with a base and boisterous sword enforce
 A thievish living on the common road?
 This I must do, or know not what to do:
 Yet this I will not do, do how I can;
 I rather will subject me to the malice
³Of a diverted blood and bloody brother.

^a so foolish or
 silly as to
^b big, stalwart
^c prize fighter =
 champion
^d capricious
^e Them. This
 word is a
 "redundant
 object" to the
 verb "serve"

poisons

house

usually sleep
 fail in
 get rid of you
 plots
 dwelling place
 slaughter house

provided that

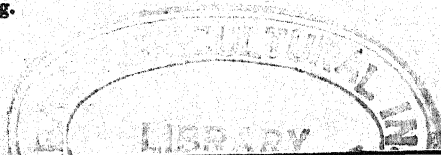
high road
 be at a loss
 however I may
 fare

¹ And your graces are of no more advantage to you.

² Become a highwayman and earn my living by violence and robbery.

³ The feeling of a blood relation (brother) turned out of its natural course.

| | | |
|--|----|---|
| Adam. But do not so. I have five hundred crowns, | | |
| The ¹ thrifty hire I saved under your father, Which I did store to be my ² foster-nurse | 40 | wages saved by thrift |
| ³ When service should in my old limbs lie lame And unregarded age ^{*in corners thrown} : | | ^a i.e. (lie) thrown in corners |
| Take ^b that, and He that doth the ravens feed, Yea, providently ^c caters for the sparrow, | | ^b i.e. my savings ^c provides |
| Be comfort to my age! Here is the gold ; All this I give you. Let me be your servant : | | subsistence |
| Though I look old, yet I am strong and lusty ; For in my youth I never did apply | | liquors which be- come rebellious when absorbed in the blood |
| Hot and rebellious liquors in my blood. Nor did not with unbashful forehead woo | 50 | doubt. neg. impudent |
| The means of weakness and debility ; Therefore my age is as a lusty winter, | | |
| Frosty, but ^d kindly : let me go with you ; ^e I'll do the service of a younger man | | ^d according to nature ^e I will serve you as well as a younger man |
| In all your business and necessities. | | would |
| Orl. O good old man, ⁴ how well in thee appears The ^f constant service of the ^g antique world, | | ^f faithful ^g ancient |
| When service ^h sweat for duty, not for ⁱ need! Thou art not ^j for the fashion of these times, | | ^h sweated ⁱ reward, hire ^j in keeping with |
| ^k Where none will sweat but for ^l promotion, And having that, ^m do choke their service up | 60 | ^k in which ^l four syllables ^m in return for |
| Even with the having : it is not so with thee. But, poor old man, thou prunest a rotten tree ; | | ⁿ come along ^o the wages earned in thy youth |
| That cannot so much as a blossom yield ^p In lieu of all thy pains and husbandry. | | ^p state of contentment |
| But ^q come thy ways ; we'll go along together, And ere we have ^r thy youthful wages spent, | | |
| ^s We'll light upon some settled low ^t content. | | |

¹ The wages which I saved by thrift.² To support me in my old age as a foster-nurse nourishes a child when an infant.³ When my limbs will be too old to do any service and I shall be cast aside and taken no notice of.⁴ What an excellent example you give of the faithful service in olden times.⁵ Service is killed off by the very promotion which it gains i.e.—promotion spoils service, i.e. because promotion makes them too proud to serve.⁶ We may chance to find some place where we can settle down contented and obtain a humble living.

Adam. Master, go on, and I will follow thee,
 To the last gasp, with truth and loyalty. 70
 From seventeen years till now almost fourscore
 Here lived I, but now live here no more.
 At seventeen years many their fortunes seek;
 But at fourscore it is *too late a week*:
 Yet fortune cannot recompense me better
 Than to die well and *not my master's debtor*.

[*Exeunt.*

too late by a week

in debt to my master through lack of loyal service

SCENE IV. *The Forest of Arden.*

Enter ROSALIND for GANYMEDE, CELIA for ALIENA, and TOUCHSTONE.

for = in the character of

Ros. O Jupiter, how weary are my spirits!

Touch. I care not for *my* spirits, if my legs were not weary.

feel a great inclination

Ros. I *could find in my heart* to disgrace my man's apparel and to cry like a woman; but I must comfort the weaker vessel, as *doublet* and *hose* ought to show itself courageous to petticoat: therefore courage, good Aliena!

coat breeches

Cel. I pray you, *bear with me*; I cannot go no further. 10

do not be angry doubt. neg.

Touch. For my part, I had rather bear with you than bear you; yet I should bear no *cross* if I did bear you, for I think you have no money in your purse.

as a cross was marked on the penny we have a play on the word "cross"

Ros. Well, this is the forest of Arden.

Touch. Ay, now am I in ¹Arden; the more fool I; when I was at home, I was in a better place: but travellers must be content.

Ros. Ay, be so, good Touchstone.

Enter CORIN and SILVIUS.

Look you, who comes here; a young man and an 20
 old in *solemn* talk.

grave

Cor. That is the way to make her scorn you still.

always, for ever

¹ If pronounced A-den we have Touchstone punning.

Sil. O Corin, that thou knew'st how I do love her!

Cor. I partly guess; for I have loved ere now.

Sil. No, Corin, being old, thou canst not guess,

Though in thy youth thou wast as true a lover

¹As ever sigh'd upon a midnight pillow:

But if thy love were ever like to mine—

As sure I think did never man love so—

How many actions most ridiculous

Hast thou been drawn to by thy fantasy?

30

Cor. Into a thousand that I have forgotten.

Sil. O, thou didst then ne'er love so heartily!

If thou remember'st not the slightest folly

That ever love did make thee run into,

Thou hast not loved:

Or if thou has not sat as I do now,

Wearing thy hearer in thy mistress' praise,

Thou has not loved:

Or if thou hast not broke from company

40

Abruptly, as my passion now makes me,

Thou hast not loved.

O Phebe, Phebe, Phebe!

[Exit.

Ros. Alas, poor shepherd! searching of thy wound,

I have by hard adventure found mine own.

Touch. And I mine. I remember when I

was in love, I broke my sword upon a stone and

bid him take that for coming a-night to Jane

Smile; and I remember the kissing of her batlet

and the cow's dugs that her pretty chopt hands

had milked; and I remember the wooing of a

^apeascod instead of her, from ^bwhom I took two

^ccods and, giving ^dher them again, said with

^eweeping tears 'Wear these for my sake.' We

that are true lovers run into strange capers:

but as all is mortal in nature, so is all nature in

love ^fmortal in folly.

50

I would that you knew

Though I am quite sure induced to perform love thoughts

wearying out, exhausting

broke makes me do

bad luck

i.e. the stone at night little bat or stick chapped

^a a pea-pod

^b the pea-pod

^c peas

^d i.e. the peas

^e tears of grief

^f exceedingly foolish

¹ Lay sleepless and sighing in bed the greater part of the night.

Ros. Thou speakest ^awiser than thou art ^bware of.

Touch. Nay, I shall ne'er be ware of mine own wit ¹till I break my shins against it. 60

Ros. Jove, Jove! this shepherd's passion
Is much upon my fashion.

Touch. And mine; but it grows something stale with me.

Cel. I pray you, one of you question ^cyond man
If he for gold will give us any food:
I faint almost to death.

Touch. Holla, you clown!

Ros. Peace, fool: he's not thy kinsman.

Cor. Who calls?

Touch. Your betters, sir.

Cor. Else are they very wretched. 70

Ros. ^dPeace, I say. Good even to you, friend.

Cor. And to you, gentle sir, and to you all.

Ros. I ^eprithee, shepherd, if that love or gold
Can in this ^fdesert place buy ^gentertainment,
^hBring us where we may rest ourselves and feed:
Here's a young maid ⁱwith travel much oppress'd
And faints for ^jsuccour.

Cor. Fair sir, I pity her
And wish, for her sake more than for mine own
My fortunes were more able to relieve her;
But I am shepherd to another man

And do not shear the fleeces that I graze:

My master is of ^kchurlish disposition

And little ^lrecks to find the way to heaven

By doing deeds of hospitality:

Besides, his ^mcote, his flocks and ⁿbounds of feed

Are now ^oon sale, and at our sheepecote now,

By reason of his absence, there is nothing

That you ^pwill feed on; but what is, come see,

And ^qin my voice most welcome shall you be.

Ros. ^rWhat is he that ^sshall buy his flock and 90
pasture?

Cor. That young ^tswain that you saw here but
^uerewhile,

That little cares for buying anything.

^a more wisely
^b aware

beware

strong emotion
according to

is almost worn
out

something =
somewhat

^c that man over
yonder

rustic fellow,
bumpkin

superiors in
rank

Corin takes it
as "those who
are better off"

^d dissyllable

^e pray thee
^f uninhabited

^g food and
lodging

^h lead
ⁱ (who is)

^j lack of
assistance

i.e. of the sheep
miserly
cares

^k shepherd's hut
^l range or limits
of pasturage

^m just being sold
ⁿ will like to eat

^o as far as my
authority
extends

^p what kind of
person

^q intends to buy

^r rustic, i.e.
Silvius

^s a short time ago

¹ Till I find to my cost the truth of some of my wise maxims.

Ros. I pray thee, if it stand with honesty,
Buy thou the cottage, pasture and the flock,
And thou shalt have to pay for it of us.

Cel. And we will mend thy wages. I like this
place,
And willingly could waste my time in it.

Cor. Assuredly the thing is to be sold :

Go with me : if you like upon report
The soil, the profit and this kind of life, 100
I will your very faithful feeder be
And buy it with your gold right suddenly. [*Exeunt.*]

*is a straight-
forward
transaction
have the money
to pay
from
raise
spend in idleness*

*shepherd
very speedily*

SCENE V. *The forest.*

Enter AMIENS, JAQUES, and others.

SONG.

Ami. Under the greenwood tree
Who loves to lie with me,
And tune his merry note
Unto the sweet bird's throat,
Come hither, come hither, come hither :
Here shall we see
No enemy

But winter and rough weather.

Jaq. More, more, I prithee, more.

Ami. It will make you melancholy, Monsieur 10
Jaques.

Jaq. I thank it. More, I prithee, more. I
can suck melancholy out of a song, as a weasel
sucks eggs. More, I prithee, more.

Ami. My voice is ragged : I know I cannot
please you.

Jaq. I do not desire you to please me ; I do
desire you to sing. Come, more ; another
stanzo : call you 'em stanzos ?

Ami. *What you will*, Monsieur Jaques.

Jaq. Nay, ¹I care not for their names ; they
owe me nothing. Will you sing ?

*accord his voice
to that of the
bird
let him come*

*rough, i.e. out of
tune*

*Call them what
you like*

¹ I am indifferent to what you may call them : they are not in my debt.

Ami. More at your request than to please myself.

Jaq. Well then, if ever I thank any man, I'll thank you; but that they call compliment is like the encounter of two *dog-apes*, and when a man thanks me heartily, methinks I have given him a penny and he renders me the *beggarly thanks*. Come, sing; and you that will not, hold your 30 tongues.

Ami. Well, I'll end the song. Sirs, *cover the while*; the duke will drink under this tree. He hath been all this day *to look* you.

Jaq. And I have been all this day to avoid him. He is too *disputable* for my company: I think of as many matters as he, but I give heaven thanks and make no boast of them. Come, warble, come.

40

SONG.

[*All together here.*

Who doth ambition shun
And loves to live *i' the sun*,
Seeking the food he eats
And pleased with what he gets,
Come hither, come hither, come hither:
Here shall he see
No enemy

50

But winter and rough weather.

Jaq. I'll give you a verse to this note that I made yesterday in spite of my *invention*.

Ami. And I'll sing it.

Jaq. Thus it goes:—

If it do come to pass
That any man turn ass,
Leaving his wealth and ease,
A stubborn will to please,
**Ducdame, ducdame, ducdame:*
Here shall he see
Gross fools as he,

60

**An if* he will come to me.

Ami. What's that '*ducdame*'?

Jaq. 'Tis a Greek invocation, to call fools into

*dog-faced
baboons
the tiresome
thanks that a
beggar gives*

*lay the table
the while, i.e.
while we are
singing
* looking for,
seeking
disputatious,
i.e. fond of
arguing*

in the open air

*want of
invention,
i.e. barren
imagination*

** meaningless
chorus—it
corresponds to
Amiens,
"Come hither,
etc."
* if*

a circle. I'll go *sleep*, if I can; if I cannot, I'll rail against all the *firstborn of Egypt*.

Ami. And I'll go seek the duke: his *banquet* is prepared. [Exeunt severally.]

tw SCENE VI. *The forest.*

Enter ORLANDO and ADAM.

Adam. Dear master, I can go no further: O, I die *for food*! Here lie I down, and measure out my grave. Farewell, kind master.

Orl. Why, how now, Adam! no greater heart in thee? Live a little; *comfort* a little; cheer thyself a little. If this *uncouth* forest yield any thing *savage*, I will either be food for it or bring it for food to thee. ¹Thy ²*conceit* is nearer death than thy powers. For my sake be ³*comfortable*; hold death awhile ⁴*at the arm's end*: I will here be with thee ⁵*presently*; and if I bring thee not something to eat, I will give thee leave to die: but if thou diest before I come, thou art a mocker of my labour. ⁶*Well said*! thou lookest ⁷*cheerly*, and I'll be with thee quickly. Yet thou liest in the bleak air: come, I will bear thee to some shelter; and thou shalt not die for lack of a dinner, if there live any thing in this desert. Cheerly, good Adam! [Exeunt.]

tw SCENE VII. *The forest.*

A table set out. Enter DUKE senior, AMIENS, and Lords like outlaws.

Duke S. I think he be transform'd into a beast: For I can *no where* find him *like a man*.

First Lord. My lord, he is but *even now* gone hence:
Here was he merry, hearing of a song.

to sleep
= high born
persons
dessert

for lack of food

courage
comfort thyself
strange
wild, i.e. a wild
animal of the
woods

^a imagination
^b cheerful
^c at a distance
^d immediately

^e well done
^f cheerfully

in no respect
in the shape of
a man
just now

¹ You imagine yourself nearer death than is actually the case; your strength is greater than you think it is.

Duke S. If he, *compact of jars*, grow musical,
We shall have shortly ¹discord in the spheres.
Go seek him : tell him I would speak with him.

a collection of
discords

Enter JAQUES.

First Lord. He saves my labour by his own
approach.

Duke S. Why, how now, *monsieur*! what a
life is this,

That your poor friends must *woo* your company ? 10
What, you look merrily!

ask for as a
favour

Jaq. A fool, a fool! I met a fool i' the forest,
A *motley* fool ; a miserable world!

clad in a parti-
coloured dress

As I do live by food, I met a fool ;
Who laid him down and basked *him* in the sun,
And rail'd on Lady Fortune in good terms,
In good set terms and yet a motley fool.

himself

'Good morrow, fool,' quoth I, 'No, sir,' quoth he,
'Call me not fool till heaven hath sent me
fortune' :

And then he drew a *dial* from his *poke*, 20

a watch, or
pocket-dial
pouch, pocket
vacant look
goes or moves on

And, looking on it with *lack-lustre eye*,
Says very wisely, 'It is ten o'clock :

'Thus we may see,' quoth he, 'how the world *wags* :
'Tis but an hour ago since it was nine,

get riper and
riper

And after one hour more, 'twill be eleven ;
And so, from hour to hour, we *ripe* and *ripe*,

And then, from hour to hour, we rot, and rot ;
'And thereby hangs a tale.' When I did hear

a moralize
b laugh merrily
c the cock
d without

The motley fool thus '*moral* on the time,
My lungs began to '*crow* like '*chanticleer*,

e five syllables
f disyllable
g mono-syllable

That fools should be so deep-contemplative,
And I did laugh '*sans* '*intermission*

An '*hour* by his '*dial*. O noble fool!

h only dress one
ought to wear
i what kind of

A worthy fool! Motley's the '*only wear*.

Duke S. 'What fool is this ?

¹ ["I had rather hear you to solicit that
Than music from the spheres" (*Twelfth Night*, III. i. 121.)]

² I might continue if I chose.

Jaq. O worthy fool! One that hath been a courtier,
 And says, if ladies be but young and fair,
 They have the *gift* to know it: and in his brain,
 Which is as dry as the remainder biscuit
 After a voyage, he hath strange *places* cramm'd 40
 With observation, the which he vents
 In mangled forms. O that I were a fool!
 I am ambitious for a motley coat.

Duke S. Thou shalt have one.

Jaq. It is my only suit;
 Provided that you weed your *better judgments*
 Of all opinion that grows *rank* in them
 That I am wise. ¹I must have liberty
^b*Withal*, as ^c*large a charter as the wind*,
 To blow on whom I please; for so fools have;
 And they that are most ^d*galled* with my folly, 50
 They must must laugh. And why, sir, must
 they so?

The 'why' is plain *as way* to parish church: ✓
^eHe that a fool doth very ^f*wisely hit*
 Doth very foolishly, although he ^g*smart*,
 Not to seem ^h*senseless* of the ⁱ*bob*: if not,
 The wise man's folly is ^j*anatomized*
 Even by the ^k*squandering* ^l*glances* of the fool.
 Invest me in my motley: give me leave
 To speak my mind, and I will ^m*through and through*
 Cleanse the foul body of the infected world, 60
 If they will patiently receive my ⁿ*medicine*.

Duke S. Fie on thee! I can tell what thou
 wouldst do.

Jaq. What, for a *counter*, would I do but good?

Duke S. Most mischievous foul sin, in chiding
 sin:

faculty

ordinary topics
commonplace
subjects

i.e. judgments
made sounder
by careful
selection

^a gross

^b as well

^c "that bloweth
 where it
 listeth"

^d annoyed

^e as the way

^f cleverly touch
 by a jest

^g suffer

^h unconscious

ⁱ sharp rap

^j exposed

^k *i.e. intended for*
no one in
particular

^l sallies of wit

^m thoroughly

ⁿ dissyllable

Jacques would
wager only a
counter
i.e. worth
nothing

¹ I must have liberty as complete as the freedom of the wind to rail upon whom I please.

[“When he speaks,
 The air, a chartered libertine is still” (*Henry VI.*, I. i. 48.)]

² He whom a fool by his jest smartly touches on the weak spot acts very foolishly if he does not carry it off as if the joke were not intended for him.

For thou thyself hast been a *libertine*,
As sensual as the *brutish* sting itself;
And all the *embossed* sores and *headed* evils,
That thou ¹with license of free foot hast caught,
Wouldst thou *disgorge* into the *general* world.

Jaq. Why, who cries out on pride,
That can *therein* ¹*tax* any *private* party?
Doth it not flow as hugely as the sea,
^{2b}*Till* that the wearer's very means do ebb?
What woman in the city do I name,
When that I say the *city-woman* bears
³The *cost* of princes on unworthy shoulders?
Who can *come in* and say that I mean her,
When such a one as she such is her neighbour?
Or what is he of *basest* function
That says his *bravery* is not *on* my cost,
Thinking that I mean him, but therein *suits*
His folly to the *mettle* of my speech?
There then; how then? what then? Let me see
wherein

My tongue hath wrong'd him: if it do him *right*,
Then he hath wrong'd himself: if he be *free*,
Why then my *taxing* like a wild-goose flies,
Unclaim'd of any man. But who comes here?

Enter ORLANDO, with his sword drawn.

Orl. Forbear, and eat no more.

Jaq. Why, I have *eat* none yet.

Orl. ^a*Nor shalt not*, ⁴*till* *necessity* be served.

Jaq. Of what *kind* should this cock come *of*? 90

Duke S. Art thou *thus* *bolden'd*, man, by thy
distress,

Or else a rude despiser of good manners,
That in *civility* thou seem'st so *empty*!

dissolute liver
impulse of ani-
mal passion
^aswollen, and so
^b'protuberant'
^cgrown to a head
^dpour out
^ethe whole world
^fin this respect
^gcensure
^hsome one in
particular
ⁱuntil
^jthe wife of a
citizen
^kmoney spent on
^lintervene
^mfollowing the
lowest calling
ⁿfinery
^oat
^pfits
^qpurport, sense

justice
innocent
censure
by

eaten
^adoub. comp.
^bthe needy
^crace, breed
^dfrom
^emade so bold
^fpoliteness
^gdevoid of,
wanting

¹ From the licentious freedom of your life.

^{2b} Till the wearer has exhausted his means and has no longer the money with which to buy these fine clothes.

³ ["She bears a duke's revenue on her back" (2 *Henry VI.*, I. iii. 83.)]

⁴ Till those whose needs are urgent have been satisfied.

Orl. ¹You touch'd my ^avein at first: ²the
^bthorny point

Of ^cbare distress hath ^dta'en from me the ^eshow

Of smooth civility: yet am I ^finland bred

And know some ^gnurture. But forbear, I say:

He dies ^hthat touches any of this fruit

Till I and my affairs are ⁱanswered.

Jaq. ^jAn you will not be answered with
reason, I must die. 101

Duke S. ^kWhat would you have? Your
gentleness shall force

More than your force move us to gentleness.

Orl. I almost die for ^lfood; ^mand let me have it.

Duke S. Sit down and feed, and ⁿwelcome to
our table.

Orl. Speak you so gently? Pardon me, I
pray you:

I thought that all things ^ohad been savage here;

And therefore put I on the countenance

Of stern ^pcommandment. But ^qwhate'er you are

That in this ^rdesert inaccessible,

Under the shade of ^smelancholy boughs,

^tLose and neglect the creeping hours of time;

If ever you have ^ulook'd on better days

If ever been where bells have ^vknoll'd to church,

If ever sat at any good man's feast,

If ever from your eyelids wiped a tear

And know what 'tis to pity and be pitied,

^wLet gentleness my strong enforcement be:

In the which hope I blush, and ^xhide my sword.

Duke S. True is it that we have seen better
days, 120

And have with holy bell been knoll'd to church

And sat at good men's feasts and wiped our eyes

Of drops that sacred pity hath engender'd:

And therefore sit you down in gentleness

^a disposition

^b acute pang

^c absolute

^d taken

^e semblance

^f liberally

^g educated

^h education,

ⁱ good manners

^j who

^k satisfied

^l If

^m lack of food

ⁿ so let

^o be welcome

^p were surely

^q command

^r whatever your

^s rank in life

^t uninhabited

^u place

^v sombre

^w idly waste

^x i.e. been better

^y off

^z called people

^{aa} to church by

^{ab} their tolling

^{ac} sheath

¹ You judged my disposition rightly in your first surmise. I am prompted to this bold step by my necessities.

² The acute pangs of absolute necessity.

³ Let gentle words be my strong support or argument.

And take *upon command* what help we have
That to your *wanting* may be minister'd.

Orl. Then but forbear your food a little while,
Whiles, like a doe, I go to find my fawn
And give it food. There is an old poor man,
Who after me hath many a weary step 130
Limp'd in pure love : *till he be first sufficed*,
Oppress'd with two *weak evils*, age and hunger,
I will not touch a bit.

Duke S. Go find him out,
And we will *nothing waste* till you return.

Orl. I thank ye; and be blest for your good
comfort! [Exit.

Duke S. Thou seest we are not all alone
unhappy :

This wide and universal theatre
Presents more woeful *pageants* than the scene
Wherein we play in.

Jaq. ✓ *2* All the world's a stage,
And all the men and women *merely players* : 140
They have their exits and their entrances ;
And one man in his time plays many parts,
3 His acts being seven ages. At first the infant,
Mewling and *puking* in the nurse's arms,
And then the whining school-boy, with his *satchel*
And *4* shining morning face, creeping like *snail*
Unwillingly to school. And then the *lover*,
5 Sighing like *furnace*, with a *woeful* ballad
Made to his mistress' eyebrow. Then a soldier,
Full of strange oaths and bearded like the *pard*, 150
6 Jealous in honour, *sudden* and quick in quarrel,
Seeking the bubble reputation

i.e. order the
attendants to
give you what
you want
needs

his wants must
be satisfied
before mine
evils that cause
weakness

consume nothing

spectacles

simply actors

crying and
slobbering
bag for his books
a snail (slowly)
i.e. when it puffs
out smoke
expressing grief
leopard
impetuous,
ready to take
offence

¹ [" Like signors and rich burghers or the flood,
Or, as it were, the pageants of the sea " (*Mer. of Venice*, 10-11.)]

² [" A stage where every man must play a part " (*Mer. of Venice*, I. i. 78.)]

³ The seven periods of his life form the several acts of the play.

⁴ Just washed, and therefore with a clean, shining face.

⁵ [" He furnaces

The thick sighs from him " (*Cymbeline* I. vi. 66.)]

⁶ Jealous in matters concerning his honour; hasty and ever ready to take up
a quarrel. Reputation that is as hollow as a bubble.

Even in the cannon's mouth. And then the justice,
In fair round belly with good capon lined,
With eyes ^asevere and beard ^bof formal cut,
Full of wise ^csaws and ^dmodern ^einstances;
And so he plays his part. The sixth age shifts
Into the lean and slipper'd ^fpantaloon,
With spectacles on nose and pouch on side,
His ^gyouthful hose, well saved, a world too wide 160
For his ^hshrunk shank; and his big manly voice,
Turning again toward childish treble, pipes
And whistles in ⁱhis sound. Last scene of all,
✓ That ends this strange eventful history,
Is second childishness and mere oblivion, ✓
Sans teeth, sans eyes, sans taste, sans everything. ✓

Re-enter ORLANDO with ADAM.

Duke S. Welcome. Set down your venerable burden, and let him feed.

Orl. I thank you most for him.

Adam. So had you need:

I scarce can speak to thank you for myself. 170

Duke S. Welcome; fall to: I will not trouble you.

As yet, to question you about your fortunes.
Give us some music; and, good cousin, sing.

SONG.

Ami. ✓ Blow, blow, thou winter wind,
Thou art not so unkind
As man's ingratitude;
Thy tooth is not so keen,
Because ¹thou art not seen,
Although thy breath be rude.
Heigh-ho! sing, heigh-ho! unto the green holly: 180
Most friendship is feigning, most loving mere
folly:
Then, heigh-ho, the holly!
This life is most jolly.

^a i.e. with stern look

^b cut precisely

^c maxims

^d commonplace

^e illustrations

^f dotard

^g i.e. that he has worn as a boy

^h withered legs

ⁱ its

total loss of memory without

commence to eat some food

by asking

unnatural

an emblem of mirth

¹ "Thou art an enemy that dost not brave us with thy presence" (JOHNSON).

Freeze, freeze, thou bitter sky,

That dost not bite so nigh *∴ being overcast.*

As benefits forgot :

Though thou the waters warp,

Thy sting is not so sharp

As friend remember'd not.

Heigh-ho! sing, &c. ✓

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Duke S. If that you *were* the good Sir Rowland's son,

As you have whisper'd faithfully you were,

And as mine eye doth his *effigies* ^{testify} witness

Most truly *imm'd* and living in your face,

Be truly welcome hither : I am the duke

That loved your father : *the residue of your fortune*,

Go to my cave and tell *me*. Good old man,

Thou art right welcome *as* thy master is.

Support him by the arm. Give me your hand,

And let me all your fortunes understand. [*Exeunt.*]

twist out of shape, i.e. by freezing as that which a friend feels when forgotten for Sir Rowland is dead

^a likeness

^b testify

^c depicted

the rest of the tale of what has befallen you

ACT III.

SCENE I. A room in the palace.

Enter DUKE FREDERICK, Lords, and OLIVER.

Duke F. Not see him since? Sir, sir, that cannot be :

But were I not the *'better* part made mercy,

I should not seek an absent *'argument*

Of my *'revenge*, *'thou* present. But look to it :

Find out thy brother, wheresoe'er he is ;

Seek him *'with* candle ; bring him dead or living

Within this twelvemonth, or *'turn* thou no more

To seek a living in our territory.

Thy lands and all things that thou dost call thine

Worth seizure *'do* we seize into our hands,

Till thou canst *'quit* thee *'by* thy brother's mouth

Of what we think against thee.

Ol. O that your highness knew my heart in this!

I never loved my brother in my life.

him = Orlando you did not see him

^a greater part

^b object

^c vengeance

^d when you are before me

^e with the

greatest care

^f come back no more

^g take possession of

^h acquit, exonerate yourself

ⁱ on the testimony of your brother

Duke F. More villain thou. Well, push him
out of doors;
And let my officers of ^a*such a nature*
Make ^b*an extent* upon his house and lands:
Do this ^c*expeditiously* and ^d*turn him going*. [*Exeunt*.]

✓SCENE II. *The forest.*

Enter ORLANDO, with a paper.

Orl. Hang there, my verse, in witness of my
love:

And thou, ¹*thrice-crowned* ^a*queen of night*,
survey

With thy chaste eye, from thy pale sphere above,
Thy huntress' name that ¹*my full life doth sway*.

O Rosalind! these trees shall be my books

And in their barks my thoughts I'll ^a*character*;

^b*That every eye which in this forest looks*

Shall see thy virtue ¹*witness'd* every where.

Run, run, Orlando; carve on every tree

The fair, the chaste and ¹*unexpressive* ^a*she*. [*Exit*.]

Enter CORIN and TOUCHSTONE.

Cor. And how like you this shepherd's life,
Master Touchstone?

Touch. Truly, shepherd, in *respect of itself*, it
is a good life; but in respect that it is a
shepherd's life, it is *naught*. In respect that it is
solitary, I like it very well; but in respect that
it is *private*, it is a very vile life. Now, in
respect it is in the fields, it pleaseth me well; 20
but in respect it is not in the court, it is tedious.
As it is a *spare* life, look you, it fits my humour
well; but as there is no more plenty in it, it goes
much against my stomach. *Hast* any philosophy
in thee, shepherd?

^a *whose duty it is*

^b *a legal seizure*

^c *expeditiously*

^d *send him off*

^a *the moon;*

Hecate

^f *completely*
sways my
life

^g *carve with my*
knife (1.10)

^h *so that*

ⁱ *testified to*

^j *inexpressible,*

ineffable

^k *is here a 'noun'*
= woman

so far as it is
concerned

nothing in my
line

so lonely

frugal

Hast thou

¹ Thrice crowned as (1) Proserpina, queen of the lower regions.

(2) Luna, queen of heaven.

(3) Diana, queen of the chase on earth.

Cor. No more but that I know the more one sickens the worse at ease he is ; and that he that wants money, means and content is without three good friends ; that the *property* of rain is to wet and fire to burn ; that good pasture makes fat 30 sheep, and that a great cause of the night is lack of the sun ; that he that hath learned *no* wit by nature *nor* art may complain of good breeding or comes of a very dull kindred.

Touch. Such a one is a *natural* philosopher. Wast ever *bin* court, shepherd ?

Cor. No, truly.

Touch. Then thou art damned.

Cor. Nay, I hope.

Touch. Truly, thou art damned, like an ill- 40 roasted egg all on one side.

Cor. For not being at court. Your reason.

Touch. Why, if thou never wast at court, thou never sawest good *manners* ; if thou never sawest good manners, then thy *manners* must be wicked ; and wickedness is sin, and sin is damnation. Thou art in a *parlous* state, shepherd.

Cor. Not a whit, Touchstone : those that are good manners at the court are as ridiculous in the country as the behaviour of the country is most 50 mockable at the court. You told me you salute not at the court, *but you kiss* your hands : that courtesies would be uncleanly, if courtiers were shepherds.

Touch. Instance, briefly ; come, instance.

Cor. Why, we are *still* handling our ewes, and their *bells*, you know, are greasy.

Touch. Why, do not your courtier's hands sweat ? and is not the grease of a *mutton* as wholesome as the sweat of a man ? Shallow, 60 shallow. A better instance, I say ; come.

Cor. Besides, our hands are hard.

Touch. Your lips will feel them the sooner. Shallow again. A *more sounder* instance, come.

Cor. And they are often tarred over with the surgery of our sheep ; and would you have us

particular
quality

doub. neg.
that he is
without

^a i.e. by nature,
or with play on
word = idiomatic
^b at court

not roasted
equally all
round

deportment
morals
dangerous,
contr. of
perilous

open to ridicule
in any other
manner than
by kissing

Give a proof
^a constantly
^b skins before the
wool has been
sheared
sheep

proof

doub. comp.

kiss tar? The courtier's hands are perfumed with civet.

Touch. Most shallow man! thou worms-meat, ^a*in respect* of a good piece of flesh indeed! Learn of the wise, and ^b*perpend*: civet is of a baser ^c*birth* 70 than tar, the very uncleanly flux of a cat. ^d*Mend* the ^e*instance*, shepherd.

Cor. You have too courtly a wit for me; I'll rest.

Touch. Wilt thou rest damned? God help thee shallow man! God made incision in thee! thou are raw.

Cor. Sir, I am a ^f*true* labourer: I earn that I eat, get that I wear, ^g*owe no man hate*, envy no man's happiness, glad of other men's good, ^h*content* 80 *with my harm*, and the greatest of my pride is to see my ewes graze and my lambs suck.

Touch. That is another simple sin in you, to bring the ewes and the rams together. If thou beest not damned for this, the devil himself will have no shepherds; I cannot see else how thou shouldst ⁱ*scape*.

Cor. Here comes young Master Ganymede, my new mistress's brother.

Enter ROSALIND, with a paper, reading.

Ros. From the east to western Ind, 90
No jewel is like Rosalind.
Her worth, being mounted on the wind,
Through all the world bears Rosalind.
All the pictures fairest *lined*
Are but black to Rosalind.
Let no fair be kept in mind
But the *fair* of Rosalind.

Touch. I'll rhyme you so eight years together,
dinners and suppers and sleeping-hours excepted:
^j*it is the right butter-women's rank* to market. 100

Ros. Out, fool!

food for worms
^a *compared with*

^b *ponder well*
^c *source*
^d *give a better*
^e *proof*
close the
argument

inexperienced,
not trained
^f *honest*
^g *bear no man*
ill feeling
^h *bear misfortune*
contentedly

escape

drawn, painted
in comparison
with

fair face

true
method of going
in a row

^j The usual ordinary jog trot, or, the verses come after one another like butter-women going to market in a long row.

Touch. For a taste :

If a hart do lack a hind,
Let him seek our Rosalind.
If the cat will after *kind*,
So be sure will Rosalind.
Winter garments must be lined,
So must slender Rosalind. 110
They that reap must *sheaf* and bind,
Then to cart with Rosalind.
Sweetest nut hath sourest rind,
Such a nut is Rosalind.
He that sweetest rose will find
Must find love's prick and Rosalind.

This is the very false gallop of verses : why do
you *infect* yourself with them ?

Ros. Peace, you dull fool ! I found them on a
tree.

Touch. Truly, the tree yields bad fruit.

Ros. I'll *graft* it with you, and then I shall 120
graft it with a medlar : then it will be the *earliest*
fruit i' the country ; for you'll be rotten ere you
be half ripe, and that's the *right* virtue of the
medlar.

Touch. You have said ; but whether wisely or
no, let the forest judge.

Enter CELIA with a writing.

Ros. Peace !

Here comes my sister, reading : stand aside.

Cel. [*Reads*]

Why should this a desert be ?

For it is unpeopled ? No ;

Tongues I'll hang on every tree,

That shall *civil sayings* show :

Some, how brief the life of man

Runs his *erring* pilgrimage,

That the stretching of a span

Buckles in his sum of age ;

Some of violated vows

'*Twixt* the souls of friend and friend :

to give you a
specimen

its own species

a verb = to make
into sheaves

catch the infec-
tion

graft
i.e. to rot

true, real

because

proverbs in use
in polite
society
some (shall
relate)
wandering
so that
embraces in its
stretch

| | | |
|---|-----|-----------------------------------|
| But upon the fairest boughs, | 140 | |
| Or at every sentence end, | | <i>the end of every sentence</i> |
| Will I Rosalinda write, | | |
| Teaching all that read to know | | |
| The quintessence of every sprite | | <i>highest essence</i> |
| Heaven would in little show. | | <i>in miniature</i> |
| Therefore Heaven Nature charged | | |
| That one body should be fill'd | | |
| With all graces wide-enlarged : | | <i>"spread through the world"</i> |
| Nature presently distill'd | | <i>promptly</i> |
| Helen's cheek but not her heart, | 150 | <i>face</i> |
| Cleopatra's majesty, | | |
| Atalanta's better part | | |
| Sad Lucretia's modesty. | | <i>grave, serious</i> |
| Thus Rosalind of many parts | | |
| By heavenly synod was devised | | <i>assembly</i> |
| Of many faces, eyes and hearts, | | |
| To have the touches dearest prized. | | <i>traits</i> |
| Heaven would that she these gifts should have, | | <i>most deeply</i> |
| And I to live and die her slave. | | <i>treasured</i> |
| Ros. O most gentle pulpitier ! what tedious | 160 | <i>decreed</i> |
| homily of love have you wearied your parishioners | | <i>that I should</i> |
| withal, and never cried, 'Have patience, good | | <i>preacher</i> |
| people!' | | <i>sermon</i> |
| Cel. How now! back friends! Shepherd, | | |
| go off a little. Go with him sirrah. | | <i>retire awhile</i> |
| Touch. Come, shepherd, let us make an | | |
| honourable retreat; though not with bag and | | |
| baggage, yet with scrip and scrippage. [Exeunt | | <i>shepherd's</i> |
| Corin and Touchstone.] | | <i>wallet and</i> |
| Cel. Didst thou hear these verses ? | 170 | <i>what it con-</i> |
| Ros. O, yes, I heard them all, and more too ; | | <i>tains</i> |
| for some of them had in them more feet than the | | |
| verses would bear. | | <i>could</i> |
| Cel. That's no matter : the feet might bear | | |
| the verses. | | |
| Ros. Ay, but the feet were lame and could not | | |
| bear themselves without the verse and therefore | | <i>outside</i> |
| stood lamely in the verse. | | |
| Cel. But didst thou hear without wondering | | |

how thy name *should be* hanged and carved upon these trees?

Ros. I was seven of the *nine days* out of the wonder before you came; for look here what I found on a palm-tree. I was never so be-rhymed since Pythagoras' time, *that* I was an Irish rat, *which* I can hardly remember.

Cel. **Trow* you who hath done this?

Ros. Is it a man?

Cel. And a *chain*, that you once wore, about his neck. *Change your colour?* 190

Ros. I prithee, who?

Cel. O Lord, Lord! It is a hard matter for friends to meet; but mountains may be removed with earthquakes and so encounter.

Ros. Nay, but who is it?

Cel. *¹Is* it possible?

Ros. Nay, I prithee now with most *petitionary vehemence* tell me who it is.

Cel. O wonderful, wonderful, and most wonderful wonderful! and yet again wonderful, 200 and after that, *^bout* of all *^chooping*?

Ros. *^dGood* my complexion! dost thou think, though I am *^ecaparisoned* like a man, I have a doublet and hose in my disposition? *^fOne* inch of delay more is a South-sea of *discovery*; I prithee, tell me who it is quickly, and speak *apace*. I would thou couldst stammer, that thou mightst pour this concealed man out of thy mouth, as wine comes out of a narrow-mouthed bottle, either too much at once, or none at all. 210 I prithee, take the cork out of thy mouth that I may drink thy tidings. *^gIs he of God's making?* What manner of man? *^hIs his head worth a hat,* or *ⁱhis chin worth a beard?*

Cel. Nay, he hath but a little beard.

came to be

i.e. that a wonder lasts

when which event

^a know

with a chain are you blushing?

by

vehement entreaties

^b beyond

^c cries or shouts (i.e. of wonder)

^d attired, dressed

quickly, at a pace

or made up by his tailor?

i.e. has he attained to manhood?

¹ i.e. that you do not know I am alluding to Orlando.

² Do not change colour and thus betray me.

³ If you delay any longer I will overwhelm you with an ocean of questions.

⁴ ["You cowardly rascal, nature disclaims in thee: a tailor made thee" (*Lear*, II. ii. 58-59.)]

Ros. Why, God will send more, if the man will be thankful: let me *stay* the growth of his beard, if thou delay me not the knowledge of his chin.

Cel. It is young Orlando that tripped up the wrestler's heels and your heart both in an instant.

Ros. Nay, but the devil take mocking: ¹ speak, *sad brow* and *true maid*.

Cel. I' faith, coz, 'tis he.

Ros. Orlando?

Cel. Orlando.

Ros. Alas the day! ² what shall I do with my doublet and hose? What did he when thou sawest him? What said he? How looked he? ³ Wherein went he? What ⁴ makes he here? Did he ask for me? Where ⁵ remains he? How ⁶ parted he with thee? and when ⁷ shalt thou see him again? Answer me in one word.

Cel. You must borrow ⁸ me ⁹ Gargantua's mouth first: 'tis a word too great for any mouth of this age's size. To say ay and no to these particulars is more than to answer in a catechism.

Ros. But doth he know that I am in this forest and in man's apparel? Looks he as *freshly* as he did the day he wrestled? 240

Cel. It is as easy to count ¹⁰ atomies as to resolve the propositions of a lover; but take a taste of my finding him, and relish it with good observance. I found him under a tree, like a dropped acorn.

Ros. It may well be called Jove's tree, when it drops forth such fruit.

Cel. Give me audience, good madam.

Ros. Proceed.

Cel. There lay he, stretched *along*, like a wounded knight. 250

*wait till his
beard grows*

*serious
countenance
honest*

^a What clothes
did he wear?
^b does
^c dwells
^d parted from
^e are you likely
^f dat.
^g a giant's

*categorically
healthily, i.e.
in as good
training*

*atoms
solve = to
answer and
explain
observation*

*attend and do
not interrupt*

at full length

¹ Speak without jesting and as a true woman.

² How shall I manage to get rid of this man's dress that I am wearing?

³ ["Drawn into a team of little atomies" (*Romeo and Juliet*, I. iv. 57.)]

Ros. Though it be pity to see **such** a sight, it well ^abecomes the ^bground.

Cel. ^cCry halloo, to thy tongue, I prithee; it ^dcurvets unseasonably. He was ^efurnished like a hunter.

Ros. O, ominous! he comes to kill my heart.

Cel. I would sing my song ¹without a ²burden: thou bringest me out of tune.

Ros. Do you not know I am a woman? when ²⁶⁰I think, I must speak. Sweet, say on.

Cel. You bring me out. *Soft!* comes he not here?

Enter ORLANDE and JAUQUES.

Ros. 'Tis he: *slink by*, and note him.

Jaq. I thank you for your company; but, good faith, I had as *lief* have been *myself* alone.

Orl. And so had I; but yet, for fashion sake, I thank you too for your society.

Jaq. God be with you: let's meet as little as we ²⁷⁰can.

Orl. I do desire we may be *better* strangers.

Jaq. I pray you, mar no more trees with writing lovesongs in their barks.

Orl. I pray you, mar no *moe* of my verses with reading them *ill-favouredly*.

Jaq. Rosalind is your love's name?

Orl. Yes, *just*.

Jaq. I do not like her name.

Orl. There was no thought of pleasing you when she was christened. 280

Jaq. What stature is she of?

Orl. *Just as high as my heart.*

Jaq. You are full of pretty answers. Have not you been acquainted with goldsmiths' wives, and *conned* them out of ³rings?

^a adds beauty to
^b there may be a
 pun here
^c Restrain
^d prances
^e equipped

refrain
you put me out

put
stay

go aside

willingly
alone by myself

Good-bye

more complete
by

more
with such
ignorance of
their meaning
exactly so

learnt by rote
your answers

¹ Without any interruption from you.

² Just the height that I would desire her to be.

³ The mottoes engraven on the rings.

Orl. Not so; but I answer you *right painted cloth*, from whence you have studied your questions.

Jaq. You have a nimble wit: I think 'twas made of Atalanta's heels. Will you sit down²⁹⁰ with me? and we two will rail against our mistress the world and all our misery.

Orl. I will chide no *breather* in the world but myself, against whom I know most faults.

Jaq. The worst fault you have is to be in love.

Orl. 'Tis a fault I will not change for your best virtue. I am weary of you.

Jaq. By my *troth*, I was seeking for a fool when I found you.

Orl. He is drowned in the brook: look but in,³⁰⁰ and you shall see him.

Jaq. There I shall see mine own figure.

Orl. Which I take to be either a fool or a *cipher*.

Jaq. I'll tarry no longer with you: farewell, good Signior Love.

Orl. I am glad of your departure: adieu, good Monsieur Melancholy. [*Exit Jaques.*]

Ros. [*Aside to Celia*] I will speak to him like a saucy *lackey* and *under that habit* *play the*³¹⁰ *knave* with him. Do you hear, forester?

Orl. Very well: what would you?

Ros. I pray you, what is't o'clock?

Orl. You should ask me what time o' day: there's no clock in the forest.

Ros. Then there is no true lover in the forest; else sighing every minute and groaning every hour would detect the lazy foot of Time as well as a clock.

Orl. And why not the swift foot of Time?³²⁰ had not that been as proper?

Ros. By no means, sir: Time travels in divers paces with divers persons. I'll tell you *who* Time *ambles* withal, *who* Time *trots* withal, *who* Time *gallops* withal and *who* he stands still withal.

Orl. I prithee, who doth he *trot* withal?

exactly like
tapestries with
maxims
painted upon
them

man living

truth

of no account

^a footman
^b in that role
^c trick him by
appearing to
be a boy

whom
goes easily with

Ros. Marry, he trots ^ahard with a young maid between ^bthe contract of her marriage and the day it is solemnized: if the interim be but a ^cse'nnight, Time's pace is so hard that it seems the 330 length of seven year.

Orl. Who ambles Time withal?

Ros. With a priest that *lacks* Latin and a rich man that hath not the gout, for the one sleeps easily because he cannot study and the other lives merrily because he feels no pain; the one ^dlacking the burden of *lean* and wasteful learning, the other knowing no burden of heavy tedious penury; these Time ambles withal. 340

Orl. Who doth he gallop withal?

Ros. With a thief to the gallows, for though he go as *softly* as foot can fall, he thinks himself too soon there.

Orl. Who stays it still withal?

Ros. With lawyers in the vacation: for they sleep between term and term and then they perceive not how Time moves.

Orl. Where dwell you, pretty youth?

Ros. With this shepherdess, my sister; here in the ^eskirts of the forest, like fringe upon a 350 petticoat.

Orl. Are you ^fnative of this place?

Ros. As the ^gcony that you see dwell where she is ^hkindled.

Orl. Your accent is ⁱsomething ^jfiner than you could ^kpurchase in so ^lremoved a dwelling.

Ros. I have been told so ^mof many: but indeed an old ⁿreligious uncle of mine taught me to speak, who was in his youth an ^oinland man: one that knew ^pcourtship too well, for ^qthere he fell in love. 360 I have heard him read many lectures against it, and I thank God I am not a woman, ^rto be touched with so many giddy offences as he hath generally ^staxed their whole sex withal.

^a at an uneasy
pace

^b her betrothal

^c seven nights
= a week
years

is ignorant of

that makes the
student lean

gently

^d outskirts

^e adj. = one born
in

^f rabbit

^g brought forth

^h somewhat

ⁱ more refined

^j acquire

^k retired

^l by

^m a hermit

ⁿ i.e. a city man

^o (1) life at court

(2) courting or
wooing

^p i.e. at court

^q so as to be

tainted

^r charged,
censured

^s Not engaging in the toll of study which wastes him away and makes him lean.

Orl. Can you remember any of the principal evils that he laid to the charge of women?

Ros. There were none principal: they were all like one another as half-pence are, every one fault seeming monstrous till his fellow-fault came to match it.

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Orl. I *prithce*, recount some of them.

Ros. No, I will not cast away my physic but on those that are sick. There is a man *haunts* the forest that abuses our young plants with carving 'Rosalind' on their barks; hangs odes upon hawthorns and elegies on brambles, all, forsooth deifying the name of Rosalind: if I could meet that *fancy-monger*, I would give him some good counsel, for he seems to have the *quotidian* of love upon him.

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Orl. I am he that is so *love-shaked*: I pray you, tell me your remedy.

Ros. There is none of my uncle's marks upon you: he taught me how to know a man in love; in which cage of rushes I am sure you are not prisoner.

Orl. What were his *marks*?

Ros. A lean cheek, which you have not; a *blue eye* and sunken, which you have not; an *unquestionable* spirit, which you have not; a beard *neglected*, which you have not; but I pardon you for that, for *simply* your *having* *in* beard is *a younger brother's revenue*: then your hose should be ungartered, your *bonnet* *unbanded*, your sleeve unbuttoned, your shoe untied and every thing about you demonstrating a *careless desolation*; but you are no such man; you are rather *point-device* in your *accoutrements* as loving yourself than seeming the lover of any other.

Orl. Fair youth, I would I could make thee believe I love.

Ros. Me believe it! *you may* as soon make her that you love believe it: which, I warrant, she is apter to do than to confess she does: that is one of the points in the which women *still* give the

pray thee

who haunts

*love-monger, i.e.
whose business
is to deal in
love
fever recurring
daily
shaken*

** dark under the
eyes, i.e.
heavy with
grief
b objecting to be
questioned
c not trimmed
d in fact
e possession
f as regards
g very little
h hat
i without a band
j untidiness of
hopeless love
k spick and span
l dress*

always

lie to their consciences. But, in good *sooth*, are you he that hangs the verses on the trees, wherein Rosalind is so admired?

Orl. I swear to thee, youth, by the white hand of Rosalind, I am *that he*, that unfortunate¹ he.

Ros. But are you so much in love as your rhymes speak?

Orl. Neither rhyme nor reason can express how much.

Ros. Love is merely a madness, and, I tell you, deserves as well a *dark house* and a whip as madmen do: and the reason why they are not so punished and cured is, that the lunacy is so ordinary that the whippers are in love too. Yet² I profess curing it by counsel.

Orl. Did you ever cure any so?

Ros. Yes, one, and in this manner. He was to imagine me his love, his mistress; and I set him every day to woo me; at which time would I, being but a *moonish* youth, be effeminate, changeable, longing and liking, proud, *fantastical*, apish, shallow, inconstant, full of tears, full of smiles, for every passion some thing and for no passion truly any thing, as boys and women are³ for the most part cattle of this *colour*; would now like him, now loathe him; then *entertain* him, then *forswear* him; now weep for him, then spit at him; that I *drove* my suitor from his mad humour of love ¹to a *living* humour of madness; which was, to forswear the full stream of the world and to live in a nook *merely* monastic. And thus I cured him, and *this way* will I take upon me to wash your liver as clean as a sound sheep's heart, that there shall not be⁴ one *spot* of love in't.

Orl. I would not be cured, youth.

Ros. I would cure you, if you would but call

truth

that particular person

dark cell in which mad men were confined

changeful as the moon capricious

class welcome, caress him refuse to have him drove real entirely in this manner of treating him

particle do not desire to be

¹ To a real unmistakable condition of madness, in which he refused to live in society, and preferred to live in a retired spot exactly like a monk.

me Rosalind, and come every day to my cote and woo me.

Orl. Now, by the faith of my love, I will: tell me where it is.

Ros. Go with me to it and I'll show it you, and by the way you shall tell me where in the forest you live. Will you go? 450

Orl. With all my heart, good youth.

Ros. Nay, you must call me Rosalind. Come, sister, will you go? [Exeunt.]

SCENE III. *The forest.*

Enter TOUCHSTONE and AUDREY; JACQUES behind.

Touch. Come ^aapace, good ^bAudrey: I will ^cfetch up your goats, Audrey. And how, Audrey? am I ^dthe man yet? doth my simple ^efeature content you?

Aud. Your features! Lord warrant us! what features?

Touch. I am here with thee and thy goats, as the most ^fcapricious poet, honest Ovid, was among the Goths.

Jaq. [Aside] O knowledge ill-^ginhabited, worse 10 than Jove in a thatched house!

Touch. When a man's verses cannot be understood, nor a man's good wit seconded with the forward child Understanding, it strikes a man more dead than a great reckoning in a little room. Truly, I would the gods had made thee poetical.

Aud. I do not know what 'poetical' is: is it honest in deed and word? is it a true thing?

Touch. No, truly; for the truest poetry is the most ^hfeigning; and lovers are given to poetry, 20 and what they swear in poetry may be said as lovers they do feign.

Aud. Do you wish then that the gods had made me poetical?

Touch. I do, truly; for thou swearest to me

cottage

^a at a fast pace
^b short for
"Eitheldreda"

^c i.e. from the
pasture

^d fortunate man,
i.e. whom you
love

^e general appear-
ance

^f a pun on goats
Lat. caper =
a he-goat

^g lodged

by
precocious
a big bill for
poor accom-
modation in
an inn
modest, pure

imaginative

thou art *honest*: now, if thou wert a poet, I might have some hope thou didst feign.

Aud. Would you not have me honest?

Touch. No, truly, unless thou wert *hard-favoured*; for *honesty* coupled to beauty is to have 30 honey a sauce to sugar.

Jaq. [*Aside*] A *material* fool!

Aud. Well, I am not fair; and therefore I pray the gods make me *honest*.

Touch. Truly, and to cast away *honesty* upon a *foul slut* were to put good meat into an unclean dish.

Aud. I am not a slut, though I thank the gods I am *foul*.

Touch. Well, praised be the gods for thy 40 foulness! sluttishness may come hereafter. But be it as it may be, I will marry thee, and to that end I have been with Sir Oliver Martext, the vicar of the next village, who hath promised to meet me in this place of the forest and to *couple* us.

Jaq. [*Aside*] I would *fain* see this meeting.

Aud. Well, the gods give us joy!

Touch. Amen. A man may, if he were of a fearful heart, *stagger* in this attempt; for here we have no temple but the wood, no assembly but 50 horn-beasts. But *what* though? Courage! As horns are odious, they are *necessary*. It is said, 'many a man 'knows no end of his goods': right; many a man has good horns, and knows no end of them. Well, that is the dowry of *his wife*; 'tis none of his own getting. Horns? Even so. Poor men alone? No, no; the noblest deer hath them as huge as the *rascal*. Is the single man therefore blessed? No: as a walled town is *more* *worthier* than a village, so is the forehead 60 of a married man more honourable than the bare brow of a bachelor; and by how *much* *defence* is better than no skill, by so much is a horn more precious than to *want*. Here comes Sir Oliver.

virtuous

*hard featured
virtue*

*full of matter,
sensible*

virtuous

*virtue
dirty
slattern*

*not good looking
ugly*

*marry
gladly*

hesitate

*what then
unavoidable*

*i.e. brought him
by his wife*

*a deer out of
condition*

doub. comp.

*art of defence
be without a
horn*

¹ Is so wealthy that he does not know the amount of his possessions.

Enter SIR OLIVER MARTEXT.

Sir Oliver Martext, *you are well met*: will you *dispatch* us here under this tree, or shall we go with you to your chapel?

Sir Oli. Is there none here to *give* the woman?

Touch. I will not take her *on gift* of any man.

Sir Oli. Truly, she must be *given*, or the 70 marriage is not lawful.

Jaq. [*Advancing*] Proceed, proceed: I'll give her.

Touch. Good even, good Master. What-ye-call't: how do you, sir? You are very well met: God 'ild you for your last company: I am very glad to see you: even a *toy* in hand here, sir: nay, pray *be covered*.

Jaq. Will you be married, *motley*?

Touch. As the ox hath his *bow*, sir, the horse 80 his curb and the falcon her bells, so man hath his desires; and as pigeons *bill*, so wedlock would be nibbling.

Jaq. And *will you*, being a man of your *breeding*, be married under a bush like a beggar? Get you to church, and have a good priest that can tell you ¹what marriage is: this fellow will but join you together as they join wainscot: then one of you will prove a shrunk panel and, like green timber, *warp, warp*. 90

Touch. [*Aside*] I am not in the mind *but I were better* to be married of him than of another: for he is not *like* to marry me well; and not being well married, it will be a good excuse for me hereafter to leave my wife.

Jaq. Go thou with me, and let me counsel thee.

Touch. Come, sweet Audrey:

Farewell, good Master Oliver: not,— 100

O sweet Oliver,

O brave Oliver,

Leave me not behind thee:

*we are pleased to
see you
marry*

*give away
at the giving
i.e. given in
marriage*

*yield, reward
trifle
put on your hat
fool
yoke*

*rub bills
together
do you wish
bringing up*

*be twisted
that it were not
better for me
by
likely*

¹ What marriage really means, *i.e.* what a solemn ceremony it is.

but,—

*Wind away,
Begone, I say,*

I will not to wedding with thee.

[*Exeunt Jacques, Touchstone and Audrey.*

Sir Oli. 'Tis no matter: ne'er a fantastical
knave of them all shall flout me out of my calling.

[*Exit.*]

SCENE IV. *The forest.*

Enter ROSALIND and CELIA.

Ros. Never talk to me; I will weep.

Cel. Do, I prithee; but yet have the grace to
consider that tears do not become a man.

Ros. But have I not cause to weep?

Cel. As good cause as one would desire;
therefore weep.

Ros. His very hair is of the dissembling colour.

Cel. Something browner than Judas's: marry,
his kisses are *Judas's own children*.

Ros. I' faith, his hair is of a good colour.

10

Cel. An excellent colour: your chestnut was
ever the only colour.

Ros. And his kissing is as full of sanctity as
the touch of *holy bread*.

Cel. He hath brought a pair of cast lips of
Diana: a nun of winter's sisterhood kisses not
more religiously: the very ice of chastity is in
them.

Ros. But why did he swear he would come
this morning, and comes not?

20

Cel. Nay, certainly, there is no truth in him.

Ros. Do you think so?

Cel. Yes; I think he is not a pick-purse nor
a horse-stealer, but for his verity in love, I do
think him as concave as a covered goblet or a
worm-eaten nut.

Ros. Not true in love?

Cel. Yes, when he is in; but I think he is not
in.

turn and go
about your
business

full of caprices
mock, jeer
profession

do not argue
with me; it is
to no purpose
good sense

somewhat
like those of
Judas, false

i.e. chestnut
hair

i.e. of the sacra-
ment
cast off
an order of nuns

pick-pocket
constancy
hollow, insincere
which is covered
only when it
is empty

Ros. You have heard him swear *downright* he 30
was.

Cel. 'Was' is not 'is': besides, the oath of a
lover is no stronger than the word of a tapster;
they are both the confirmer of false reckonings.
He attends here in the forest on the duke your
father.

Ros. I met the duke yesterday and had much
question with him: he asked me of what parentage
I was; I told him, of as good as he; so he
laughed and let me go. But *what* talk we of 40
fathers, when there is such a man as Orlando?

Cel. O, that's a *brave man*! he writes brave
verses, speaks brave words, swears brave oaths
and breaks them bravely, quite *traverse*, athwart
the heart of his *lover*; as a *puisny* tilter, that
spurs his horse but on one side, breaks his staff
like a noble goose: but all's brave that youth
mounts and folly guides. Who comes here?

Enter CORIN.

Cor. Mistress and master, you have oft
enquired 50
After the shepherd that complain'd of *love*,
*Who you saw sitting by me on the turf,
Praising the proud disdainful shepherdess
That was his mistress.

Cel. Well, and what of him?

Cor. If you will see a *pageant truly play'd*,
Between the pale complexion of true love
And the red glow of scorn and proud disdain,
Go hence a little and I shall conduct you,
If you *will mark* it. 60

Ros. O, come, let us remove:
The sight of lovers feedeth those in love.
Bring us to this sight, and you shall say
I'll prove a busy actor in their play. [Exeunt.

vehemently

conversation

why

fine fellow

cross ways
mistress
inferior
i.e. in skill

not of being in
love, but that
his love was
not recipro-
cated
** whom*

a well acted
representation.
and so a
spectacle worth
seeing
desire to observe

dissyllable

SCENE V. *Another part of the forest.**Enter SILVIUS and PHEBE.*

Sil. Sweet Phebe, do not scorn me; do not,
Phebe;

Say that you love me not, but say not so
In bitterness. The common executioner,
Whose heart the accustom'd sight of death makes
hard,

*Falls not the axe upon the humbled neck
But first begs pardon: will you sterner be
Than he that dies and lives by bloody drops?*

Enter ROSALIND, CELIA and CORIN, behind.

Pbe. I would not be thy executioner:
I fly thee, for I would not injure thee.
Thou tell'st me there is murder in mine eye: 10
'Tis pretty, sure, and very probable,
That eyes, that are the frail'st and softest things,
Who shut their coward gates on *atomies*
Should be call'd tyrants, butchers, murderers!
Now I do frown on thee with all my heart;
And if mine eyes can wound, now let them kill
thee:

Now *counterfeit* to swoon; why now fall down;
Or if thou canst not, O, for shame, for shame,
Lie not, to say mine eyes are murderers!
Now show the wound mine eye hath made in thee: 20
Scratch thee but with a pin, and there remains
Some scar of it; lean but upon a rush,
The *cicatrice* and *capable impressure*
Thy palm *some moment* keeps; but now mine eyes,
Which I have darted at thee, hurt thee not,
Nor, I am sure, there is no force in eyes
That can do hurt.

Sil. O dear Phebe,
If ever,—as *that ever* may be near,—
You meet in some fresh cheek the power of *fancy*, 30
Then shall you know the wounds invisible
That love's keen arrows make.

*Lets not fall
without first
begging pardon
lives and dies,
i.e. obtains his
livelihood
thus during
the whole of
his life
fly from, shun*

*certain**atoms**pretend**by saying*

*skin mark
perceptible
impression
just a moment
and no longer
doub. neg.*

*that particular
time
love*

Pbe. But till that time
Come not thou near me: and when that time
comes,

Afflict me with thy *mocks*, pity me not;
As till that time I shall not pity thee.

Ros. And why, I pray you? Who might be
your mother,

That you insult, exult, and *all at once*,
Over the wretched? What though you have no
beauty,—

As, by my faith, I see no more in you
¹Than without candle may go dark to bed—
Must you be therefore proud and pitiless? 40

Why what means this? Why do you look on me?

I see no more in you than ²in the *ordinary*
Of nature's sale-work. *'Od's* my little life,
I think she means to tangle my eyes too!

No, faith, proud mistress, hope not after it:

'Tis not your inky brows, your black silk hair,

Your *bugle* eyeballs, nor your cheek of cream,

That can *entame* my spirits to *your worship*.

You foolish shepherd, wherefore do you follow her,
Like foggy south puffing with wind and rain? 50

You are a thousand times a *properer* man

Than she a woman: 'tis such fools as you

That makes the world full of *ill-favour'd* children:

'Tis not her *glass*, but you, that flatters her;

And out of you she sees herself more proper

Than any of her *lineaments* can show her.

But, mistress, know yourself: down on your knees,

And thank heaven, *fasting*, for a good man's love:

³For I must tell you *friendly* in your ear,

Sell when you can: you are not for all markets: 60

taunts, jeers

all in a breath

*not out of the
common
God's*

*(addressed to
Phebe)*

*black
subdue
to worship you
(addressed to
Silvius)
handsomer*

*ugly
mirror, looking
glass*

*features
(addressed to
Phebe)
in repentance
i.e. as your
friend*

¹ Your good looks are not sufficiently brilliant to light you in the dark, i.e. yours is no shining beauty, or, no one would think of calling for a light in order to behold your beauty.

² Ordinary goods made for sale and ready for any purchaser, i.e. not made specially to order = Goods in stock, ready made.

³ Let me give you a word of friendly advice privately. Accept the first offer you get. You are not the kind of person to suit everyone and find a ready suitor.

Cry the man mercy ; love him ; take his offer :

~~'Foul is most foul, being foul to be a scoffer.~~

So take her to thee, shepherd : fare you well.

Pbe. Sweet youth, I pray you, chide a year together :

I had rather hear you chide than this man woo.

Ros. He's fallen in love with your *foulness* and she'll fall in love with my anger. If it be so, as fast as she answers thee with frowning looks, I'll *sauce* her with bitter words. Why look you 70 so upon me ?

Pbe. For no ill will I bear you.

Ros. I pray you, do not fall in love with me, For I am falser than vows *made in wine* :

Besides, I like you not. If you will know my house,

'Tis at the tuft of olives here *hard* by.

Will you go, sister ? Shepherd, *ply her hard*.

Come, sister. Shepherdess, *look on him better*,

And be not proud : ²though all the world could see, None could be so *abused* in sight as he.

Come, to our flock. [*Exeunt Rosalind, Celia and 80 Corin.*]

Pbe. Dead shepherd, now I find thy *saw* of *might*,

'Who ever loved that loved not at first sight ?'

Sil. Sweet Phebe,—

Pbe. Ha, what say'st thou, Silvius ?

Sil. Sweet Phebe, pity me.

Pbe. Why, I am sorry for thee, gentle Silvius.

Sil. Wherever sorrow is, relief would be :

If you do sorrow at my grief in love,

By giving love your sorrow and my grief

Were both *exterminated*.

Pbe. Thou hast my love : is not that *neighbourly* ?

Beg his pardon

a whole year
without
ceasing
ugliness

speak sharply to

when under the
influence of
wine
wish to

close
woo her earn-
estly
regard him with
greater favour
deceived
let us return to

the force of thy
wise saying

would be
exterminated,
put an end to
friendly

¹ There is no ugliness so great as that which accompanies scoffing, i.e. a plain person never looks so plain as when the features are distorted with scoffing.

² If every one could see you there would be no one but this man who could be so deceived as to consider you beautiful.

Sil. I would have you.

Pbe. Why, that were covetousness.

Silvius, the time was that I hated thee,
¹And yet it is not that I bear thee love ;
 But *since* that thou canst talk of love so well,
 Thy company, which *erst* was irksome to me,
 I will endure, and I'll employ thee too :
 But do not look for further *recompense*
 Than thine own gladness that thou art employ'd.

Sil. So holy and so perfect is my love,
 And I *in such a poverty of grace*, 100
 That I shall think it a most plenteous crop
 To glean the broken ears after the man
 That the main harvest reaps : *loose* now and then
 A scatter'd smile, and that I'll live upon.

Pbe. Know'st thou the youth that spoke to me
erewhile?

Sil. Not very well, but I have met him oft ;
 And he hath bought the cottage and the bounds
 That the old *carlot* once was master of.

Pbe. Think not I love him, though I ask for
 him ;
 'Tis but a *peevish* boy ; yet he talks well ;
 But what care I for words ? yet words do well 110
 When he that speaks them pleases those that
 hear.

It is a pretty youth : not very pretty :
 But, sure, he's proud, and yet his pride *becomes*
 him :

He'll *make a proper* man : the best thing in him
 Is his complexion ; and faster than his tongue
 Did make offence his eye did heal it up.
 He is not very tall ; yet *for his years* he's tall :
 His leg is *but so so* ; and yet 'tis well :
 There was a pretty redness in his lip, 120
 A little riper and more lusty red
 Than that mix'd in his cheek ; 'twas just the
 difference

because
formerly

i.e. by return of
love on my
part
in receipt of so
little favour
from you

let loose, i.e. let
fall from the
corn you are
gathering
a little while ago

countryman,
peasant of low
class

querulous,
capricious

suits

i.e. when he
reaches man's
estate
handsome
seeing he is but
young
nothing to speak
of

¹ And now indeed I do not love thee.

Betwixt the *constant* red and *mingled* damask.
There be some women, Silvius, had they mark'd
him

In parcels as I did, would have *gone near*
To fall in love with him : but for my part,
I love him not *nor* hate him *not* ; and yet
I have more cause to hate him than to love him :
For *what had he to do to chide* me ?
He said mine eyes were black and my hair black ; 130
And, now I *am remember'd*, scorn'd at me :
I marvel why I answer'd not again :
But that's *all one* ; 'omittance is no *quittance*.
I'll write to him a very taunting letter,
And thou shalt bear it : wilt thou Silvius ?

Sil. Phebe, with all my heart.

Phe. I'll write it *straight* ;
The *matter's* in my head and in my heart :
I will be bitter with him and *passing short*.
Go with me, Silvius. [Exeunt. 140]

uniform
mixed white and
red

part by part
nearly fallen
doub. neg.

who gives him
the right to
taunt me
remember

i.e. it does not
matter
release

immediately
meaning, import
very curt

ACT IV.

SCENE I. *The forest.*

Enter ROSALIND, CELIA, and JAUQUES.

Jag. I prithee, pretty youth, let me be better acquainted with thee.

Ros. They say you are a melancholy fellow.

Jag. I am so ; I do love it better than laughing.

Ros. Those that are in extremity of either are abominable fellows and *betray themselves* to every *modern censure* worse than drunkards.

Jag. Why, 'tis good to be sad and say 10 nothing.

Ros. Why then, 'tis good to be a post.

Jag. I have neither the scholar's melancholy, which is *emulation* ; nor the musician's, which is

companion
i.e. melancholy

expose them-
selves
ordinary
opinion

i.e. springs from
rivalry

¹ A debt is not cancelled because the creditor omits to demand it.

fantastical: nor the courtier's, which is proud; nor the soldier's, which is ambitious; nor the lawyer's, which is *politic*; nor the lady's, which is *nice*; nor the lover's, which is all these: but it is a melancholy of mine own, compounded of many *simples*, extracted from many objects, and indeed the *sundry* contemplation of my travels, 20 in which my *often* rumination wraps me in a most *humorous* sadness.

Ros. A traveller! By my faith, you have great reason to be sad: I fear you have sold your own lands to see other men's; then, to have seen much and to have nothing, is to have rich eyes and *poor* hands.

Jaq. Yes, I have gained my experience.

Ros. And your experience makes you sad: I had rather have a fool to make me merry than 30 experience to make me sad; and to travel for it too!

Enter ORLANDO.

Orl. Good day and happiness, dear Rosalind!

Jaq. Nay, then God be *wi'* you, *an* you talk in blank verse. [Exit.]

Ros. Farewell, Monsieur Traveller: ^alook you lisp and wear ^bstrange suits, ^cdisable all the ^dbenefits of your own country, ^ebe out of love with your nativity and almost chide God for making you *that countenance* you are, or I will scarce think 40 you have *swam* in a gondola. Why, how now, Orlando! where have you been all this while? *You a lover!* *An* you serve me such another trick, never come in my sight more.

Orl. My fair Rosalind, I come within an hour of my promise.

Ros. Break an hour's promise in love! He that will divide a minute into a thousand parts and break but a part of the thousandth part of a

full of caprices

a matter of expediency capricious, fastidious the elements of a compound varied frequent imaginative

having nothing, destitute

with if

^a see that
^b foreign clothes
^c disparage
^d advantages

of the appearance that swum

call yourself a lover if

¹ Depreciate, or run down, all the good points of your native land.

² Complain that you were born in your native country.

minute in the affairs of love, it may be said of him 50
that Cupid hath *clapped him o' the shoulder*, but
I'll warrant him heart-whole.

Orl. Pardon me, dear Rosalind.

Ros. Nay, an you be so tardy, come no more
in my sight: I had as *lief* be wooed of a snail. ✓

Orl. Of a snail?

Ros. Ay, of a snail; for though he comes
slowly, he carries his house on his head; a better
jointure, I think, than you make a woman: besides
he brings his destiny with him. 60

Orl. What's that?

Ros. Why, horns, which such as you are *fain*
to be *beholding* to your wives for: but he comes
armed in his fortune and *prevents* the slander of
his wife.

Orl. Virtue is no horn-maker; and my
Rosalind is virtuous.

Ros. And I am your Rosalind.

Cel. It pleases him to call you so; but he hath 70
a Rosalind of a better *leer* than you.

Ros. Come, woo me, woo me, for now I am in
a *holiday humour* and *like* enough to consent.
What would you say to me now, an I were your
very very Rosalind?

Orl. I would kiss before I spoke.

Ros. Nay, you *were better* speak first, and
when you were *gravelled* for lack of matter, you
might take *occasion* to kiss. Very good orators,
when they are *out*, they will spit; and for lovers
lacking—God *warn* us!—matter, the cleanliest 80
shift is to kiss.

Orl. How if the kiss be denied?

Ros. Then she *puts you to entreaty*, and there
begins new matter.

Orl. Who could be *out*, being before his beloved
mistress?

Ros. Marry, that should you, if I were your
mistress, or I should think my *honesty ranker* than
my wit.

Orl. What, of my suit? 90

either

(1) to arrest
him or (2) to
encourage him

gladly

by

by

by

dowry

glad

beholden

anticipates

look, complexion
disposition to be
easily pleased
likely
if

it were better for
you
at a standstill,
stuck fast
an opportunity
at a loss
defend
expedient; course
to adopt
compels you to
resort to
entreaty
at a loss

By Mary
chastity
of stronger
growth

Ros. Not out of your apparel, and yet out of your suit. Am not I your Rosalind?

Orl. I take some joy to say you are, because I would be talking of her.

Ros. Well in her person I say I will not have you.

Orl. Then in mine own person I die.

Ros. No, faith, die by attorney. The poor world is almost six thousand years old, and in all this time there was not any man died in his own person, *videlicet*, in a love-cause. Troilus had his brains dashed out with a Grecian club; yet he did what he could to die before, and he is one of the patterns of love. *Leander*, he would have lived many a fair year, though *Hero* had turned nun, if it had not been for a hot midsummer night; for, good youth, he went but forth to wash him in the Hellespont and being taken with the cramp was drowned; and the foolish chroniclers of that age *'found'* it was *'Hero of Sestos.'* But these are all lies: men have died from time to time and worms have eaten them, but not for love.

Orl. I would not have my *right* Rosalind of this mind, for, I protest, her frown might kill me.

Ros. By this hand, it will not kill a fly. But come, now I will be your Rosalind in a more coming-on disposition, and ask me what you will, I will grant it.

Orl. Then love me, Rosalind.

Ros. Yes, faith, will I, *Fridays and Saturdays* and all.

Orl. And wilt thou have me?

Ros. Ay, and twenty such.

Orl. What sayest thou?

Ros. Are you not good?

Orl. I hope so.

Ros. Why then, can one desire too much of a good thing? Come, sister, you shall be the priest and marry us. Give me your hand, Orlando. What do you say, sister?

Orl. Pray thee, marry us.

in saying

proxy, deputy

has not been
namely

as for *Leander*
should have

himself
seized
returned a
verdict
the cause of
death

true, real

encouraging
mood

all the days of
the week

Cel. I cannot say the words.

Ros. You must begin, 'Will you, Orlando—'

Cel. Go to. Will you, Orlando, *have to wife* this Rosalind?

Orl. I will.

Ros. Ay, but when?

Orl. Why now; as fast as she can marry us.

Ros. Then you must say 'I take thee, Rosalind, for wife.' 140

Orl. I take thee, Rosalind, for wife.

Ros. I might ask you for your *commission*; but I do take thee, Orlando, for my husband: there's a girl *goes before* the priest; and certainly a woman's thought runs before her actions.

Orl. So do all thoughts; they are winged.

Ros. Now tell me how long you would have her after you have possessed her.

Orl. For ever and a day.

Ros. Say 'a day,' without the 'ever.' No, 150
no, Orlando; men are April when they woo,
December when they wed: maids are May when
they are maids, but the sky changes when they are
wives. I will be more jealous of thee than a Barbary
cock-pigeon over his hen, more clamorous than
a parrot *'against* rain, more *'new-fangled* than an
ape, more giddy in my desires than a monkey:
I will weep for nothing, like Diana in the foun-
tain, and I will do that when you are disposed
to be merry; I will laugh like a *hyen*, and that 160
when thou are inclined to sleep.

Orl. But will my Rosalind do so?

Ros. By my life, she will do as I do.

Orl. O, but she is wise.

Ros. Or else she could not have the *wit* to
do this: the wiser, the waywarder: *make* the
doors upon a woman's wit and it will *out* at
the *casement*; shut that and 'twill out at the
key-hole; stop that, 'twill fly with the smoke
out at the chimney. 170

Orl. A man that had a wife with such a wit,
he might say 'Wit, whither wilt?'

*be quiet
marry*

*authority to act
who anticipates*

** before; in
expectation of
b fond of new
things*

hyæna

*wisdom
close
escape out
wind-cv*

Ros. Nay, you might keep that check for it till you met your wife's wit going to your neighbour's bed.

Orl. And what wit could wit have to excuse that?

Ros. Marry, to say she came to seek you there. You *shall never take* her without her answer, unless you take her without her tongue. 180 O, that woman that cannot make her fault her husband's occasion, let her never nurse her child herself, for she will breed it like a fool!

Orl. For these two hours, Rosalind, I will leave thee.

Ros. Alas! dear love, I *cannot lack thee* two hours.

Orl. I must *attend* the duke at dinner: by two o'clock I will be with thee again.

Ros. Ay, go your ways, go your ways; I190 knew what you would prove: my friends told me as much, and I thought no less: that *flattering* tongue of yours won me: 'tis but *one* cast away, and so, come, death! Two o'clock is your hour?

Orl. Ay, sweet Rosalind.

Ros. By my troth, and in good earnest, and so God *mend me*, and by all pretty oaths that are not *dangerous*, if you break one jot of your promise or come one minute behind your hour, I200 will think you the most *pathetical* *break-promise* and the most *hollow* lover and the most unworthy of her you call Rosalind that may be chosen out of the *gross* band of the unfaithful: therefore beware my *censure* and keep your promise.

Orl. *With no less religion than if thou wert* indeed my Rosalind: so adieu.

Ros. Well, Time is the old justice that examines all such offenders, and let Time *try*; adieu. [Exit Orlando. 210]

Cel. You have *simply misused* our sex in your

are not likely to catch

an opportunity to find fault with her husband
i.e. represents as his fault

cannot do without you

wait upon

persuasive
i.e. one more

give me better fortune

a profane
b shocking; i.e. because the promises were made with such apparent sincerity

c promise breaker
d insincere whole blame quite as scrupulously as be the judge completely abused

love-prate : ¹we must have your doublet and hose plucked over your head, and show the world what the bird hath done to her own nest.

Ros. O coz, coz, coz, my pretty little coz, that thou didst know how many ²fathom deep I am in love! But it cannot be sounded: my affection hath an unknown bottom, like the bay of Portugal.

Cel. Or rather, bottomless, that as fast as you pour affection in, it runs out.

Ros. No, that same ³wicked bastard of Venus that was ⁴begot of thought, conceived of spleen and born of madness, that blind rascally boy that ⁵abuses every one's eyes because his own are out, let him be judge how deep I am in love. I'll tell thee, Aliena, I cannot be out of the sight of Orlando: I'll go find a shadow and sigh till he come.

Cel. And I'll sleep.

[Exeunt. 230]

SCENE II. The forest.

Enter JAQUES, Lords, and Foresters.

Jaq. Which is he that killed the deer?

A Lord. Sir, it was I.

Jaq. Let's present him to the duke, like a Roman conqueror; and it would do well to set the deer's horns upon his head for a branch of victory. Have you no song, forester, for this purpose?

For. Yes, sir.

Jaq. Sing it: 'tis no matter how it be in tune, so it make noise enough.

10

*I wish you could know
It is impossible to ascertain
its depth by sounding
so that*

^a Cupid
^b begotten
^c melancholy
^d caprice
^e deceives

*to find
shady retreat*

*i.e. of the man
who killed the
deer
a token
that will suit
the occasion*

so that

¹ We must divest you of the man's dress you are wearing and show everyone that it is a woman who has so abused women.

² ["Full fathom five thy father lies" (*Tempest*, I. ii. 396.)]

SONG.

For. What shall he have that kill'd the deer?

His leather skin and horns to wear.

Then sing him home;

* [*The rest shall bear this burden,*

Take thou no scorn to wear the horn;

It was a *crest* ere thou wast born:

Thy father's father wore it,

And thy father bore it:

The horn, the horn, the *lusty* horn

Is not a thing to laugh to scorn.

20

[*Exeunt.*

SCENE III. *The forest.*

Enter ROSALIND and CELIA.

Ros. How say you now? Is it not past two o'clock? and here *much* Orlando!

Cel. I warrant you, with pure love and troubled brain, he hath *ta'en* his bow and arrows and is gone forth to sleep. Look, who comes here.

Enter SILVIUS.

Sil. My errand is to you, fair youth;
My gentle Phebe bid me give you this:
I know not the contents; but, as I guess
By the stern brow and *waspish* action
Which she did use as she was writing of it,
It bears an angry tenour: pardon me;
I am but as a guiltless messenger.

10

Ros. Patience herself would startle at this letter

And play the swaggerer; bear this, bear all:
She says I am not fair, that I lack manners;
She calls me proud, and that she could not love me,
Were man as rare as phoenix. 'Ods my will!
Her love is not the hare that I do hunt:
Why writes she so to me? Well, shepherd, well,
This is a letter of your own *device*.

20

* stage direction
= the rest of
the foresters
are to sing this
chorus

Do not be
ashamed
the crest of some
noble family

loud sounding

not much of

taken

peevish, irritable

its contents

betoken

anger

(*Rosalind speaks
thus to herself
while reading
the letter*)

Gods

(*Rosalind now
turns and ad-
dresses Silvius*)
contrivance

Sil. No, I protest, I know not the contents;
Phebe did write it.

Ros. Come, come, you are a fool,
And turn'd into the extremity of love.
I saw her hand; she has a *leathern* hand,
A freestone-colour'd hand; I verily did think
That her old gloves were on, but 'twas her hands:
She has a *huswife's hand*; but that's no matter; 30
I say she never did invent this letter:
This is a man's *invention* and his *hand*.

Sil. Sure, it is hers.

Ros. Why, 'tis a *boisterous* and a cruel style,
A style for challengers; why, she defies me,
Like Turk to Christian: women's gentle brain
Could not drop forth such *giant-rude invention*,
Such *Ethiope* words, blacker in their effect
Than in their *countenance*. Will you hear the
letter? 40

Sil. So please you, for I never heard it yet;
Yet *heard* too much of Phebe's cruelty.

Ros. She *Phibes* me: mark how the tyrant
writes.

[*Reads*] Art thou god to shepherd turn'd,
That a maiden's heart hath *burn'd*?

Can a woman rail thus?

Sil. Call you this railing?

Ros. [*Reads*]

Why, thy godhead *laid apart*,
Warr'st thou with a woman's heart
Did you ever hear such railing?

Whiles the eye of man did woo me,
That could do no *vengeance* to me.

Meaning me a beast.

If the scorn of your bright *eyne*,
Have power to raise such love in *mine*,
Alack, in me what strange effect
Would they work in mild aspect!

changed into
with a skin like
leather

the hand of a
housewife
composition
handwriting

violent

^a gigantically,
abominably
rude

^b composition
^c black as an

Ethiopian

^d appearance

^e do you wish to

^f have heard

^g acts the Phebe
towards me

inflamed with
love

50 being laid aside

harm, mischief
making me out
to be
eyes

¹ "Of the colour of bath brick."—*Wright*.

² She challenges me just as a Turk would challenge a Christian.

Whiles you chid me, I did love ;
 How then might your prayers move!
 He that brings this *love* to thee
 Little knows this love in me :
¹And by him seal up thy mind ;
 Whether that thy youth and *kind*
 Will the faithful offer take
 Of me and all that I can *make* :
 Or else *by him my love deny*,
 And then I'll study how to die.

60

offer of love

nature

*earn
 send a messag
 by him
 refusing my
 love*

Sil. Call you this chiding ?

70

Cel. Alas, poor shepherd!

Ros. Do you pity him ? no, he deserves no
 pity. Wilt thou love such a woman ? What
 to make thee an instrument and play false
 strains upon thee ! *not to* be endured ! Well,
 go your way to her, for I see love hath made
 thee a *tame snake*, and say this to her : that
 if she love me, I charge her to love thee ; if she
 will not, I will never have her unless thou
 entreat for her. If you be a true lover, hence, *and not a word* ; for here comes more company.

*and do not
 speak a word*

[*Exit Silvius.*]

Enter OLIVER.

Oli. Good morrow, fair ones ; pray you, if
 you know,

Where in the *purlicues* of this forest stands
 A sheep-cote fenced about with olive trees ?

envtrons

Cel. West of this place, down in the *neighbour*
bottom :

*a dale close at
 hand*

²The *rank* of osiers by the murmuring stream
 Left on your right hand brings you to the place.
 But at this hour the house *doth keep itself* ;
 There's none within.

90

*row
 being left
 is without a
 keeper*

Oli. If that an eye may profit by a tongue,
 Then *should I know* you by *description* ;
 Such garments and such years : ' The boy is fair,

*ought I to
 know
 the boy's syllables*

¹ Seal up your answer and return it by him.

² Keep the osier bed on your right hand and you will reach the spot.

Of female ^afavour, and ^bbestows himself
 Like a ^cripe sister : the woman ^dlow
 And ^ebrowner than her brother.' Are not you
 The owner of the house I did enquire for ?

Cel. It is no boast, being ask'd, to say we are.

Oli. Orlando doth ^fcommend him to you both, 100
 And to that youth he calls his Rosalind
 He sends this bloody *napkin*. Are you he ?

Ros. I am : what must we understand by this ?

Oli. Some of my shame ; if you *will* know
 of me

What man I am, and how, and why, and where
 This handkercher was stained.

Cel. I pray you, tell it.

Oli. When last the young Orlando parted
 from you 110

He left a promise to return again
 Within an hour, and pacing through the forest,
Chewing the food of sweet and bitter fancy,
 Lo, what *befel* ! he *threw his eye aside,*
 And mark what object did present itself :
 Under an oak, whose boughs were moss'd with age
 And high top bald with dry antiquity,

A wretched ragged man, o'ergrown with hair,
 Lay sleeping on his back ; about his neck
 A green and *gilded* snake had wreathed itself, 120
 Who with her head nimble in threats approach'd
 The opening of his mouth ; but suddenly,

Seeing Orlando, it unlinked itself,
 And with ^gindented ^hglides did slip away
 Into a bush : under which bush's shade
 A lioness, ⁱwith *udders all drawn dry,*
 Lay ^jcouching, head on ground, with catlike watch
^kWhen that the sleeping man should stir ; for 'tis
 The royal ^ldisposition of that beast

To prey on nothing that doth seem as dead : 130
^mThis seen, Orlando did approach the man
 And found it was his brother, his elder brother.

Cel. O, I have heard him speak of that same
 brother.

^a appearance,
 looks

^b bears, comports

^c full grown

^d short

^e of darker com-
 plexion

^f sends his com-
 pliments
handkerchief

insist upon
knowing

love thoughts
happened
cast a glance

of the colour of
gold

^g winding ; form-
 ing a zigzag

^h coils

ⁱ and conse-
 quently
hungry (l. 140)

^j lying in a
 crouching

^k position
 for the moment
 that

^l nature
^m when he saw
 this

And he *did* render him the most unnatural
That lived amongst men.

Oli. And well he might so do,
For well I know he was unnatural.

Ros. But, to Orlando : did he leave him there,
Food to the suck'd and hungry lioness ? 140

Oli. Twice did he turn his back and purposed
so ;

But kindness, nobler ever than revenge,
And *nature*, stronger than ¹his just *occasion*,
Made him give battle to the lioness,
Who quickly fell before him : in which *hurting*
From miserable slumber I awaked.

described

*let me hear
about
as food for*

*natural feeling
chance*

noisy encounter

*plot
i.e. for I am an
altered man
am not ashamed*

*with respect to
d^a ^{ay};
immediately
narratives
as for example
concisely
high born
clothes
refreshment*

Cel. Are you his brother ?

Ros. Was't you he rescued ?

Cel. Was't you that did so oft *contrive* to kill 150
him ?

Oli. 'Twas I ; but 'tis not I : I do not shame
To tell you what I was, since my conversion
So sweetly tastes, being the thing I am.

Ros. But, for the bloody napkin ?

Oli. *By and by.*

When from the first to last betwixt us two
Tears our *recountments* had most kindly bathed,
As how I came into that desert place :—
In brief, he led me to the gentle duke, 160

Who gave me fresh *array* and *entertainment*,
Committing me unto my brother's love ;
Who led me instantly unto his cave,
There stripp'd himself, and here upon his arm
The lioness had torn some flesh away,
Which all this while had bled ; and now he fainted
And cried, in fainting, upon Rosalind.

^a*Brief*, I ^b*recover'd* him, bound up his wound ;
And, after some small ^c*space*, ^d*being strong at heart*,
He sent me hither, stranger ^e*as I am*, 170
To tell this story, that you might excuse
His broken promise, and to give this ^f*napkin*

^a *briefly*
^b *restored*
^c *space of time*
^d *having
recovered
from his faint*
^e *though*
^f *handkerchief*

¹ The favourable chance of wreaking just vengeance on the brother who had wronged him.

Dyed in his blood unto the shepherd youth
That he in sport doth call his Rosalind.

[*Rosalind swoons.*]

Cel. Why, how now, Ganymede! sweet Ganymede!

Oli. Many will swoon when they do look on blood.

Cel. There is more in it. *Cousin* Ganymede!

Oli. Look, he recovers. 180

Ros. I would I were at home.

Cel. We'll lead you thither.
I pray you, will you take him by the arm?

Oli. Be of good *cheer*, youth: you a man!
you lack a man's heart.

Ros. I do so, I confess it. Ah, sirrah, a *body*
would think this was well counterfeited! I pray
you, tell your brother how well I counterfeited.
Heigh-ho!

Oli. This was not counterfeit: there is too190
great *testimony* in your *complexion* that it was a
passion of earnest.

Ros. Counterfeit, I assure you.

Oli. Well then, take a good heart, and counterfeited to be a man.

Ros. So I do: but, i' faith, I should have been
a woman by right.

Cel. Come, you look paler and paler: pray
you, *draw homewards*. Good sir, go with us.

Oli. That will I, for I must bear answer back.200
How you *excuse* my brother, Rosalind.

Ros. I shall devise something: but I pray
you, commend my counterfeiting to him. Will
you go?

[*Exeunt.*]

In her alarm
Celia forgets
that Rosalind
(as Ganymede)
is supposed to
be her brother

courage

person

evidence
pale face
a real case of
swooning

rightly

let us go towards
home

accept the
excuse of

ACT V.

SCENE I. *The forest.*

Enter TOUCHSTONE and AUDREY.

Touch. We shall find a time, Audrey; patience, gentle Audrey.

Aud. Faith, the priest was good enough, for all the old gentleman's saying.

Touch. A most wicked Sir Oliver, Audrey, a most vile Martext. But, Audrey, there is a youth here in the forest lays claim to you.

Aud. Ay, I know who 'tis; he hath no interest in me in the world: here comes the man you mean.

Touch. It is meat and drink to me to see a clown: by my troth, we that have good wits have much to answer for; we shall be flouting: we cannot hold.

Enter WILLIAM.

Will. Good even, Audrey.

Aud. God ye good even, William.

Will. And good even to you, sir.

Touch. Good even, gentle friend. Cover thy head, cover thy head; nay, prithee, be covered. How old are you, friend?

Will. Five and twenty, sir.

Touch. A ripe age. Is thy name William?

Will. William, sir.

Touch. A fair name. Wast born i' the forest here?

Will. Ay, sir, I thank God.

Touch. 'Thank God'; a good answer. Art rich?

Will. Faith, sir, so so.

Touch. 'So so' is good, very good, very excellent good; and yet it is not; it is but so so. Art thou wise?

i.e. for our marriage notwithstanding what the old gentleman (Jaques) said

claim upon

we must indulge in a joke keep from joking

God give you

Put on thy hat

fairly so

excellently

Will. Ay, sir, I have a *pretty* wit.

Touch. Why, thou sayest well. I do now remember a saying, 'The fool doth think he is wise, but the wise man knows himself to be a fool.' The heathen philosopher, when he had a desire to eat a grape, would open his lips when he put it into his mouth; meaning thereby that grapes were made to eat and lips to open. You 40 do love this maid?

Will. I do, sir.

Touch. Give me your hand. Art thou learned?

Will. No, sir.

Touch. Then learn this of me: to have, is to have; for it is a figure in rhetoric that drink, being poured out of a cup into a glass, by filling the one doth empty the other; for all your writers *do consent* that *ipse* is he: now, you are 50 not *ipse*, for I am he.

Will. Which he, sir?

Touch. He, sir, that must marry this woman. Therefore, you clown, abandon—which is in the *vulgar* leave,—the society,—which in the boorish is company,—of this female,—which in the common is woman; which together is, abandon the society of this female, or, clown, thou perishest; or, ^a*to thy better understanding*, diest; or, to wit, I kill thee, make thee away, translate 60 thy life into death, thy liberty into bondage: I will deal in poison with thee, or in ^b*bastinado*, or in steel; I will ^c*bandy* with thee in ^d*faction*; I will ^e*o'er-run* thee with ^f*policy*; I will kill thee a hundred and fifty ways: therefore tremble, and depart.

Aud. Do, good William.

Will. God ^g*rest* you merry, sir.

[*Exit.*]

good share of
wisdom

are agreed
Lat. = he
himself

the language of
the common
people
^a that you may
thoroughly
understand
me
^b sound beating
with a stick
^c contend
^d conspiracies
^e circumvent
^f contrivance,
cunning
^g God keep you
merry
i.e. may you
always be
merry

¹ ["The prince expressly hath,
Forbidden bandying in Verona streets" (*Romeo and Juliet*, III. i. 92.)]

Enter CORIN.

Cor. Our master and mistress *seeks* you;
come, away, away! 70

Touch. Trip, Audrey! trip, Audrey! I *attend*,
I attend. [Exeunt.]

SCENE II. *The forest.*

Enter ORLANDO and OLIVER.

Orl. Is't possible that on so little acquaint-
ance you should like *her*? that but seeing you
should love her? and loving woo? and, *wooing*,
she should grant? and will you *persever* to enjoy
her?

Oli. Neither *call the giddiness of it in question*,
the *"poverty of her"*, the small acquaintance, my
"sudden wooing", nor her sudden consenting; but
say with me, I love Aliena; say with her that
she loves me; consent with both that we may 10
enjoy each other: it shall be to *your good*; for
my father's house and all the revenue that was
old Sir Rowland's will I *estate* upon you, and
here live and die a shepherd.

Orl. You have my consent. Let your
wedding be to-morrow: thither will I invite the
duke and *"all's"* *"contented"* followers. Go you and
prepare Aliena; for look you, here comes my
Rosalind.

Enter ROSALIND.

Ros. God save you, brother. 20

Oli. And you, fair sister. [Exit.]

Ros. O, my dear Orlando, how it grieves me
to see thee wear thy heart in a scarf!

Orl. It is my arm.

Ros. I thought thy heart had been wounded
with the claws of a lion.

Orl. Wounded it is, but with the eyes of a
lady.

verb singular
with two
subjects
accompany you

Celia
(you) wooing
go on wooing her
till you get her
to marry you
discuss the rash-
ness of the act
"her poverty"
"immediate; i.e.
love at first
sight
for your benefit
settle upon,
make over to
you

"all his"
"who may please
to come to our
banquet

Ros. Did your brother tell you how I counterfeited to swoon when he showed me 30 your handkercher?

Orl. Ay, and greater wonders than that.

Ros. O, I know *where you are*: nay, 'tis true: there was never any thing so sudden but the fight of two rams and Caesar's *thrasonical* brag of I came, saw, and overcame,¹ for your brother and my sister no sooner met but they looked, no sooner looked but they loved, no sooner loved but they sighed, no sooner sighed but they asked one another the reason, no sooner knew the reason 40 but they sought the remedy; and in these *degrees* have they made a pair of stairs to marriage which they will climb *incontinent*: they are in the very *wrath* of love and they will *together*; clubs cannot part them.

Orl. They shall be married to-morrow, and I will *bid* the duke to the *nuptial*. But, O, how bitter a thing it is to look into happiness through another man's eyes! But so much the more shall I to-morrow be at the height of heart- 50 heaviness, by how much I shall think my brother happy in having what he wishes for.

Ros. Why then, to-morrow I cannot serve your turn for *Rosalind*?

Orl. I can live no longer by *thinking*.

Ros. I will weary you then no longer with idle talking. Know of me, then, for now I speak to some purpose, that I know you are a gentleman of good *conceit*: I speak not this that you should bear a good opinion of my knowledge, *insomuch* I 60 say I know you are; neither do I labour for a greater esteem than may in some little measure draw a belief from you, to do yourself good and not to grace me. Believe then, if you please, that I can do strange things: I have, since I was three year old, conversed with a magician, most

what you are
driving at
boastful, given
to bragging

steps

immediately
impetuosity
(come) together

invite
wedding

take the place of
Rosalind for
you

by merely
imagining I
am making
love to
Rosalind
extraction, birth
inasmuch as

induce you to
believe
gain reputation
for myself
associated

¹ "His general behaviour, vain, ridiculous and *thrasonical*" (*Love's Labour's Lost*, V. i. 14).

Veni, Vidi, Vici
« Roman Verifier

profound in his art and yet not *damnable*. If you do love Rosalind so near the heart as your *gesture cries it out*, when your brother marries Aliena, shall you marry her: I know into what straits of fortune she is driven; and it is not impossible to me, if it appears not *inconvenient* to you, to set her before your eyes to-morrow *human as she is* and without any *danger*.

Orl. Speakest thou in sober meanings?

Ros. By my life, I do; *which I tender dearly*, though I say I am a magician. Therefore, *put you in your best array*; bid your friends; for if you will be married to-morrow, you shall, and to Rosalind, if you will.

*deserving
condemnation
bearing
proclaims aloud*

*displeasing
i.e. the real
Rosalind, not
a phantom
risk
i.e. my life
hold very dear
put on your
best clothes*

Enter SILVIUS and PHEBE.

Look, here comes a lover of mine and a lover of hers.

Phe. Youth, you have done me much *unkindness, gentleness*,

To shew the letter that I *writ* to you.

Ros. I care not if I have: it is my *study* To seem spiteful and *ungentle* to you: You are there *followed* by a faithful shepherd; *Look upon him*, love him; he worships you.

Phe. Good shepherd, tell this youth what 'tis to love.

Sil. It is to be all made of sighs and tears; And so am I for Phebe.

Phe. And I for Ganymede.

Orl. And I for Rosalind.

Ros. And I for no woman.

Sil. It is to be all made of faith and service;

And so am I for Phebe.

Phe. And I for Ganymede.

Orl. And I for Rosalind.

Ros. And I for no woman.

Sil. It is to be all made of *fantasy*, All made of passion and all made of wishes, All adoration, duty, and *observance*,

unkindness

*wrote
deliberate
intention
unkind
i.e. as a lover
have regard to
him*

love thoughts

respect

All humbleness, all patience and impatience,
 All purity, all trial, all *observance* ;
 And so am I for Phebe.

respect

Phe. And so am I for Ganymede.

Orl. And so am I for Rosalind.

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Ros. And so am I for no woman.

Phe. If this be so, why blame you me to love
 you ?

for loving you

Sil. If this be so, why blame you me to love
 you ?

Orl. If this be so, why blame you me to love
 you ?

Ros. Why do you *speak* too, ' Why blame you
 me to love you ? '

say

Orl. To her that is **not here**, nor doth not
 hear.

*i.e. dismal
 through its
 monotony*

Ros. Pray you, no more of this ; 'tis like the
howling of Irish wolves against the moon. [*To*
Sil.] I will help you, if I can : [*To Phe.*] I
 would love you, if I could. To-morrow meet me
 all together. [*To Phe.*] I will marry you, if
 ever I marry woman, and I'll be married to-
 morrow : [*To Orl.*] I will satisfy you, if ever
 I satisfied man, and you shall be married to-
 morrow : [*To Sil.*] I will content you, if what
 pleases you contents you, and you shall be
 married to-morrow. [*To Orl.*] As you love
 Rosalind, meet : [*To Sil.*] As you love Phebe,
 meet : and as I love no woman, I'll meet. So
 fare you well : I have left you commands.

Sil. I'll not fail, if I live.

Phe. Nor I.

Orl. Nor I.

[*Exeunt.*

SCENE III. *The forest.*

Enter TOUCHSTONE and AUDREY.

Touch. To-morrow is the joyful day, Audrey ;
 to-morrow will we be married.

Aud. I do desire it with all my heart ; and I

hope it is no *dishonest* desire to desire ¹to be a woman of the world. Here come two of the banished duke's pages.

Enter two Pages.

First Page. Well met, honest gentleman.

Touch. By my troth, well met. Come, sit, sit, and a song.

Sec. Page. *"We are for you :* sit i' the middle.

First Page. Shall we ^bclap into 't roundly, without ^chawking or spitting or saying we are hoarse, 10 which are ^dthe only prologues to a bad voice ?

Sec. Page. *"I'faith, i'faith ; and both 'in a tune,* like two gypsies on a horse.

SONG.

It was a lover and his lass,

With a hey, and a ho, and a hey nonino,
That o'er the green corn-field did pass

In the spring time, the only pretty ring time,
When birds do sing, hey ding a ding, ding :
Sweet lovers love the spring.

Between the acres of the rye,

With a hey, and a ho, and a hey nonino,
These pretty country folks would lie,
In spring time, &c.

This carol they began that hour,

With a hey, and a ho, and a hey nonino,
How that a life was but a flower
In spring time, &c.

And therefore take the present time,

With a hey, and a ho, and a hey nonino ;
For love is crowned with the prime
In spring time, &c.

immodest
i.e. married

truth

^a we are with you ;
we are ready
^b get to work at
once
^c clearing our
throats
^d only the
introductions
^e certainly
^f in the same tune

fit time for
putting on the
ring
i.e. for marrying

= fields

seize it while
you can

¹ To go into the world = to be married. So Beatrice says—

"Thus goes every one to the world but I, and I am sunburnt : I may sit in a corner and cry heigho for a husband" (*Much Ado*, II. i. 331).

Touch. Truly, young gentlemen, though there was no great ^amatter in the ^bditty, yet the note was very ^cuntuneable.

First Page. You are ^ddeceived, sir: we kept time, we lost not our time.

Touch. By my troth, yes; I count it but time lost to hear such a foolish song. God be wi' you; and God mend your voices! Come, Audrey. [Exeunt. 40]

SCENE IV. The forest.

Enter DUKE senior, AMIENS, JAQUES, ORLANDO, OLIVER, and CELIA.

Duke S. Dost thou believe, Orlando, that the boy Can do all this that he hath promised?

Orl. I sometimes do believe, and sometimes do not;

¹As those that fear they hope, and know they fear.

Enter ROSALIND, SILVIUS, and PHEBE.

Ros. Patience once more, ²whiles our compact is urged:

You say, if I bring in your Rosalind,
You will bestow her on Orlando here?

Duke S. That would I, had I kingdoms to give with her.

Ros. And you say, you will have her, when I bring her?

Orl. That would I, were I of all kingdoms 10 king.

Ros. You say, you'll marry me, if I be willing?

Phe. That will I, should I die the hour after.

Ros. But if you do refuse to marry me,
You'll give yourself to this most faithful shepherd?

^a meaning
^b the words of the song
^c discordant, out of tune
^d mistaken
truth
wasted time
improve

while
agreement
enforced

¹ As those who when they hope are doubtful in their hopes, but are quite certain that they actually are afraid.

² I ask you once more to listen patiently whilst I repeat the arrangement which I have made with you severally.

Phe. So is the bargain.

Ros. You say, that you'll have Phebe, if she will?

Sil. Though to have her and death were both one thing.

Ros. I have promised to make all this matter even.

Keep you your word, O duke, to give your daughter;
You yours, Orlando, to receive his daughter: 20

Keep your word, Phebe, that you'll marry me,
Or else *refusing* me, to *wed* this shepherd:

Keep your word, Silvius, that you'll marry her,
If she refuse me: and from hence I go,

To make these doubts all *even*. [*Exeunt Rosalind and Celia.*]

Duke S. I do remember in this shepherd boy
Some *lively touches* of my daughter's favour.

Orl. My lord, the first time that I ever saw him

Methought he was a brother to your daughter:
But, my good lord, this boy is forest-born, 30
And hath been *tutor'd* in the rudiments
Of many *desperate* studies by his uncle,
Whom he reports to be a great magician,
Obscured in the circle of this forest.

Enter TOUCHSTONE and AUDREY.

Jaq. There is, sure, another flood *toward*, and
these couples are coming to the ark. Here
comes a pair of very strange beasts, which in all
tongues are called fools.

Touch. Salutation and greeting to you all!

Jaq. Good my lord, bid him welcome: this 40
is the *motley-minded* gentleman that I have so
often met in the forest: he hath been a courtier,
he swears.

Touch. If any man doubt that, let him put
me to my *purgation*. I have *trod a measure*; I
have flattered a lady; I have been *politic* with
my friend, smooth with mine enemy; I have

straight

*if you refuse
that you will
wed*

plain

lifelike traits

appearance

*it appeared to
me
taught
full of danger
(as contrary
to law)
concealed
limits, bounds*

*impending, near
at hand*

*versatile, of
varied moods
exculpation, but
Touchstone
means "test
or proof"
trodden
stately dance
crafty, subtle*

undone three tailors; I have had four quarrels, and *like* to have fought one.

Jaq. And how was that *ta'en* up? 50

Touch. Faith, we met, and found the quarrel was upon the *'seventh* cause.

Jaq. How *seventh* cause? Good my lord, *like* this fellow.

Duke S. I like him very well.

Touch. God *'ild* you, sir; I desire you of the like. I press in here, sir, amongst the rest of the country *copulatives*, to swear and to forswear; according as marriage binds and blood breaks: a poor virgin, sir, an *ill-favoured* thing, sir, but 60 mine own; a poor *humour* of mine, sir, to take that that no man else will: rich *honesty* dwells like a miser, sir, in a poor house; as your pearl in your foul oyster.

Duke S. By my faith, he is *very swift* and *sententious*.

Touch. According to the fool's bolt, sir, and such dulcet diseases.

Jaq. But, for the *seventh* cause; how did you find the quarrel on the *seventh* cause? 70

Touch. Upon a lie seven times removed:—bear your body more *seeming*, Audrey:—as thus, sir. I did *dislike* the cut of a certain courtier's beard: he sent me word, if I said his beard was not cut well, *he was in the mind it was*; this is called the Retort Courteous. If I sent him word again 'it was not well cut,' he would send me word, he cut it to please himself: this is called the Quip Modest. If again 'it was not well cut,' he *disabled* my judgment: this is called the 80 Reply Churlish. If again 'it was not well cut,' he would answer, I spake not true: this is called the Reproof Valiant. If again 'it was not well cut,' he would say, I lied: this is called the

ruined
likely
made

take into favour

yield, reward
country people
desirous of
being married
passion
ill-looking
caprice
virtue, chastity

quick-witted
pilky in his
replies

seemingly
express my
dislike of

his opinion was
that it was
cut well

a smart retort
disparaged

¹ That we had fallen out upon the *seventh* of the reasons given below, *i.e.* the lie direct.

Countercheck Quarrelsome: and so to the Lie Circumstantial and the Lie Direct.

Jaq. And how oft did you say his beard was not well cut?

Touch. I durst go no further than the Lie Circumstantial, nor he durst not give me the Lie Direct; and so we *measured swords* and parted.

Jaq. Can you *nominate* in order now the degrees of the lie?

Touch. O sir, we quarrel in print, by the book; as you have ¹books for good manners: I will name you the degrees. The first, the Retort Courteous; the second, the Quip Modest; the third, the Reply Churlish; the fourth, the Reproof Valiant; the fifth, the Countercheck Quarrelsome; the sixth, the Lie with Circumstance; the seventh, the Lie Direct. All¹⁰⁰ these you may avoid but the Lie Direct; and you may avoid that too, with an If. I knew when seven justices could not *take up* a quarrel, but when the parties were met themselves, one of them thought but of an If, as, 'If you said so, then I said so'; and they shook hands and ²swore *brothers*. Your If is the only peace-maker; much virtue in If.

Jaq. Is not this a rare fellow, my lord? he's¹¹⁰ as good at any thing and yet a fool.

Duke S. He uses his folly like a stalking-horse and under the *presentation* of that he shoots his wit.

Enter HYMEN, ROSALIND, and CELIA.

^a*Still Music.*

Hym. Then is there mirth in heaven,
When earthly things made even
Atone altogether.

rebuff
conditional

doub. neg.
i.e. preparatory
to fighting a
duel
name, repeat
again

patch up

to be friends as
brothers

semblance,
disguise

^a*soft, with slow*
movement

smoothened down
agree together

¹["The card or calendar of gentry" (*Hamlet*, V. ii. 114.)]

²["We'll be all sworn brothers to France" (*Henry V.*, II. i. 13.)]

| | |
|--|---|
| <p>Good duke, receive thy daughter : Hymen from heaven brought her, Yea, brought her hither, 120 That thou mightst join her hand with his Whose heart within his bosom is.</p> | |
| <p><i>Ros.</i> [To duke] To you I give myself, for I am yours</p> | |
| <p>[To <i>Orl.</i>] To you I give myself, for I am yours.</p> | |
| <p><i>Duke S.</i> If there be truth in <i>sight</i>, you are my daughter.</p> | <p><i>what I see</i></p> |
| <p><i>Orl.</i> If there be truth in <i>sight</i>, you are my Rosalind.</p> | |
| <p><i>Phe.</i> If <i>sight</i> and shape be true, Why then, my love adieu!</p> | |
| <p><i>Ros.</i> I'll have no father, if you be not he : I'll have no husband, if you be not he : 130 Nor ne'er wed woman, if you be not she.</p> | |
| <p><i>Hym.</i> Peace, ho! I bar confusion : 'Tis I must make conclusion</p> | <p><i>doub. neg.</i> <i>forbid</i></p> |
| <p>Of these most strange events : Here's eight that must take hands To join in Hymen's bands,</p> | |
| <p>¹If truth holds true contents.</p> | |
| <p>^aYou and ^{you} no ^{cross} shall ^{part} :</p> | <p>^a <i>Rosalind,</i> <i>Orlando</i></p> |
| <p>^dYou and ^{you} are heart in heart :</p> | <p>^b <i>mischance</i></p> |
| <p>^cYou to ^{his} love must ^{accord},</p> | <p>^c <i>separate</i></p> |
| <p>Or have a woman ^{to} your lord :</p> | <p>^d <i>Celia, Oliver</i></p> |
| <p>¹You and you are ^{sure} together,</p> | <p>^e <i>Phebe</i></p> |
| <p>As the winter to foul weather.</p> | <p>^f <i>Silvius</i></p> |
| <p>Whiles a wedlock-hymn we sing,</p> | <p>^g <i>agree</i></p> |
| <p>Feed yourselves with ^{questioning} ;</p> | <p>^h <i>for your</i></p> |
| <p>That reason wonder may diminish,</p> | <p><i>husband</i></p> |
| <p>How thus we met, and these things ^{finish}.</p> | <p>ⁱ <i>Touchstone and</i> <i>Audrey</i></p> |
| <p>SONG.</p> | <p>^j <i>are united in</i> <i>the close bonds</i> <i>of matrimony</i></p> |
| <p>Wedding is great Juno's crown :</p> | <p>^k <i>conversation</i></p> |
| <p>O blessed bond of board and bed!</p> | <p>^l <i>end</i></p> |
| <p>'Tis Hymen peoples every town ; 150</p> | |
| <p><i>High</i> wedlock then be honoured :</p> | <p><i>solemn</i></p> |

¹ If there is any truth in truth (JOHNSON).

Honour, high honour and renown,
To Hymen, god of every town!

Duke S. O my dear niece, welcome thou art
to me!

Even daughter, welcome, in no less degree.

Phe. I will not eat my word, now thou art
mine;

¹*Thy faith my fancy* to thee doth combine.

Enter JACQUES DE BOYS.

Jaq. de B. Let me have audience for a word
or two:

I am the second son of old Sir Rowland,
That bring these tidings to this fair assembly. 160
Duke Frederick, hearing how that every day
Men of great worth resorted to this forest,
^a*Address'd* a mighty ^b*power*; which were on foot,
^c*In his own conduct*, ^d*purpose* to take
His brother here and put him to the sword:
And to the skirts of this wild wood he came;
Where meeting with an old ^e*religious man*,
After some ^f*question* with him, ^g*was* converted
Both from his enterprise and from the world,
His crown bequeathing to his banish'd brother, 170
And all their lands restored to them again
That were with ^h*him* exiled. ⁱ*This to be true*,
I do ^j*engage* my life.

Duke S. Welcome, young man,
Thou ^k*offer'st* fairly to thy brother's wedding;
To ^l*one* his lands withheld, and to the ^m*other*
A land itself at large, a potent dukedom.
First in this forest let us ⁿ*do those ends*
That here were well begun and well ^o*begot*:
And ^p*after*, ^q*every* of this happy number
That have endured ^r*shrewd* days and nights
with us 180
Shall share the good of our ^s*returned* fortune,

*just as a
decline to keep
my promise
constancy
love thoughts
bind*

^a *made ready*
^b *force, army*
^c *marching*
^d *with him as*
^e *leader*
^f *intending*
^g *hermit or monk*
^h *conversation*
ⁱ *(he) was*
^j *i.e. the banished*
^k *duke*
^l *that this is*
^m *true*
ⁿ *pledge*
^o *you bring a*
^p *handsome*
^q *wedding*
^r *present*
^s *Oliver*
^t *Orlando*
^u *carry out those*
^v *purposes*
^w *devised*
^x *afterwards*
^y *everyone*
^z *evil, bitter*
^{aa} *i.e. the restored*
^{ab} *dukedom*

¹ Your constancy (faith) binds (doth combine) my love thoughts (fancy) to you.

¹According to the measure of their *states*.

Meantime, forget this new-fall'n dignity

And fall into our rustic revelry.

Play music! And you, brides and bridegrooms all,

²With measure heap'd in joy, to the measures fall.

Jaq. Sir, by your *patience*. If I heard you
rightly,

The duke hath put on a *religious life*

³And thrown into neglect the *pompous court*?

Jaq. de B. He hath.

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Jaq. To him *will I*: out of these *convertites*
There is much matter to be heard and learn'd.

[*To Duke*] You to your former honour I *bequeath*;
Your *patience* and your virtue well deserves it:

[*To Orl.*] You to a love that your *true faith* doth
merit:

[*To Oli.*] You to your land and love and great
allies:

[*To Sil.*] You to a long and well deserved bed:

[*To Touch.*] And you to wrangling; for thy
loving voyage

Is but for two months victuall'd. So, to your
pleasures:

I am for other than for dancing measures.

200

Duke S. Stay, Jaques, stay.

Jaq. To see no pastime I: what you would
have

I'll stay to know at your abandon'd cave.

[*Exit.*

Duke S. Proceed, proceed: we will begin *these*
rites,

As we do trust they'll end, in true delights.

[*A dance.*

estates

consent

life devoted to
religion, i.e.
as a monk or
hermit

ceremonious

i.e. go

converts

leave

endurance in
adversity

¹ In proportion to the estates which they formerly owned.

² With your measure filled to the brim with happiness fall in with the rhythm of the dance.

³ And hath renounced the ceremonious court.

EPILOGUE.

Ros. It is not the fashion to see the lady the epilogue; but it is no more *unhandsome* than to see the lord the prologue. If it be true that good wine needs no bush 'tis true that a good play needs no epilogue; yet to good wine they do use good²¹⁰ bushes, and good plays prove the better by the help of good epilogues. What a case am I in then, that am neither a good epilogue *nor cannot insinuate* with you in the behalf of a good play! I am not *furnished* like a beggar, therefore to beg will not *become me*: my way is to *conjure* you; and I'll begin with the women. I charge you, O women, for the love you bear to men, to like as much of this *play* as please you: and I charge you, O men, for the love you bear to women—as I per-²²⁰ceive by your *simpering*, none of you hates them—that between you and the women the play may please. If I were a woman I would kiss as many of you as had beards that pleased me, complexions that *liked* me and breaths that I *defied* not: and, I am sure, as many as have good beards or good faces or sweet breaths will, for my kind offer, when I make curtsy, bid me farewell.

[*Exeunt.*]*out of place*

doub. neg.
ingratiate
myself
drawn
accord with my
character
adure

pleased
repudiated as
not being to
my liking



ADDITIONAL NOTES.

ACT I.—SCENE I.

This scene gives us information (1) about the relations between Oliver and Orlando, (2) about Rosalind and her father.

1. *From the conversation of Orlando with Oliver we learn*
 - (a) *That Sir Rowland de Boys had three sons, Oliver, Jaques, and Orlando.*
 - (b) *The testamentary disposition of the old Knight's property.*
 - (c) *How Oliver had treated Orlando, and the temper in which Orlando regards the situation.*
2. *The casual questions put by Oliver to Charles tell us*
 - (a) *That the old Duke had been banished, and now was in the forest of Arden, where his friends had joined him, and where he was leading a happy rural life in the woodland solitude.*
 - (b) *Of the mutual affection between Rosalind and Celia. Rosalind had not accompanied her father into banishment, but had stayed at her uncle's court, beloved by Celia and by her uncle.*

Oliver and Charles arrange the plot for the maiming of Orlando, and thus we are prepared for the wrestling scene.

- | | |
|---|---|
| <ol style="list-style-type: none"> 5. Jaques. Dissyllable. 6. School. Used by Shakespeare as comprising any place of education: here—a university. The term still remains in "School of Medicine." 39. Be naught awhile. A petty oath, equivalent to "a curse on you" or "a mischief on you." 41. This is an allusion to an incident in the parable of the Prodigal Son (St. Luke xv.) 49. The courtesy of nations. The reference is to the right of primogeniture. 55. Here Oliver endeavours to strike Orlando, who retaliates by seizing his elder brother by the throat. 57. Too young. Not young in age, but young in experience, Oliver was not sufficiently | <p>practised in trials of strength to be a match for Orlando. See the novel, "Though I am eldest by birth, yet never having attempted any deeds of arms, I am youngest to perform any martial exploits."</p> <ol style="list-style-type: none"> 66. Railed on thyself. Orlando implies that Oliver had dishonoured himself by suggesting that his father could beget a villain. 84. Offend, in the sense of being an obstacle or hindrance. 86. Old dog. An allusion to the fable of the dog grown old and toothless, and so unable to seize the prey. Oliver taunts Adam with his inability to render any service now that he is old. 92. Rankness is excessive or luxuriant growth; and so insolence, |
|---|---|

as overstepping the bounds of humility due from an inferior to a superior.

95. Wrestler, pronounced "wrasler." It is spelt "wrasler" in the folios.
103. The new court, i.e. the court of the usurping duke, Frederick.
116. To stay. A gerundial infinitive, expressing a consequence.
120. Where will the old Duke live? *Will*; denotes that the banishment is recent. This is confirmed by Charles saying that "he is already in the forest of Arden."
122. Arden, either (1) the Ardenes in France, or (2) the forest of Arden in Warwickshire (see p. 156).
125. Fleet—to make pass quickly. It is not used transitively elsewhere by Shakespeare.
126. The golden world—the days of the golden age; an age fabled by poets. It was a time of peace and happiness (*Ovid*

Met. 1). Cf. also Gonzalo's description of his ideal republic (*Temp.* II. i. 142-159).

127. What? An exclamation, introducing a question.
144. For this plot of Oliver against Orlando, compare:
(1) King John and Hubert plot the death of Arthur (*King John*, III. iii.)
(2) Antonio and Sebastian plot Alonzo's death (*Temp.* II. i.)
Here the wrestler Charles is an innocent accomplice. Oliver works upon his fears and tells him a false story.
147. Underhand means = secret methods. Oliver implies that Orlando's obstinacy was such that straightforward argument was of no avail.
149. It is used contemptuously: "It is the most impenetrable cur" (*Mer. of Venice*, III. iii. 18).
171. Gamester. The word is still used for a single-stick player. The modern equivalent in the sense implied in the passage is "athlete."

ACT I.—SCENE II.

This scene introduces us to the heroine. It is divided into two sections (1) conversation between Rosalind, Celia, Touchstone and Le Beau, introducing the two principal female characters and the Clown, (2) the wrestling match, with the meeting of Rosalind and Orlando. They fall in love, and the interest in the plot now commences.

The conversation between Rosalind and Celia is introduced to give a preliminary insight into their characters, and, as Touchstone is so prominent in the forest scenes, it is well that we have an opportunity of seeing him at court. Le Beau is clearly introduced for the purpose of describing the wrestling instead of its being represented on the stage. Thus the interest in the final bout is more intense. Rosalind and Orlando meet, and naturally fall in love at first sight. Thus we are prepared for the love scenes in the forest glades.

Note also lines 287-293, in which Le Beau alludes to the change of feeling of the Duke to Rosalind. Thus we are prepared for the sudden outburst of the Duke in the next scene when he expels Rosalind from court.

14. Tempered—to blend together the ingredients of a compound.
WRIGHT.

27. What think you of falling in love? Note the dramatic

irony. Before the scene is over Rosalind falls in love in earnest.

38. Bountiful blind woman.
Bountiful, because she is rich

- in gifts. Blind, because she dispenses them so blindly.
52. Nature's natural=one who is by nature, or by birth, a fool.
53. Dulness of the fool, etc.,=may be an edge to our wits as the whetstone sharpens the razor.
54. Whetstone of the wits. The title of Robert Recorde's Arithmetic is "The Whetstone of Witte."
59. Wit? whither, etc.: a proverbial expression.
70. This joke occurs in the old play of *Damon and Pythias*.
71. Not forsworn. For an oath made upon what does not exist can have no legal validity.
86. Old Frederick. The folios give the next speech to Rosalind, but Frederick is the name of Celia's father. Theobald assigned the speech to Celia. Capell conjectured "Ferdinand." Old, an unmeaning term of familiarity such as Fools were privileged to use. It is no reference to age.
90. Whipped for taxation. It was the custom to whip Fools if they offended by using their tongues too freely.
94. Was silenced. May refer to some inhibition of the players, see *Hamlet*, II. ii. 346. "I think their inhibition comes of the late innovation."
102. Marketable. Pigeons and other poultry are often crammed by hand, quickly becoming fat, and so more saleable.
103. Bonjour—an indication that the scene is in France.
111. Laid on with a trowel—a proverbial phrase used to denote exaggeration.
130. "Be it known, etc." A translation of the usual preamble of bills viz., "Noverint universi per presentes."
130. Bills, a kind of pike or halberd, formerly carried by English foot-soldiers, and afterwards the usual weapon of watchmen. It was also used by woodmen. For the play on words, see p. 120. Some editions give these words to Le Beau.
133. Which Charles. By repeating the antecedent Charles, it is made clear that he was the successful combatant.
149. Broken Music. "Some instruments such as viols, violins, flutes, etc., were formerly made in sets of four, which were played together, and formed a *consort*. If one or more instruments of one set were substituted for the corresponding ones of another set, the result was no longer a *consort* but *broken music*."—CHAPPELL.
259. My better parts, etc. It is doubtful if Orlando is suggesting a correspondence between himself and the quintain further than to describe himself as cast down or overwhelmed in the interview between himself and the two princesses. Malone thus explains the message: "My intellectual powers, which are better parts, fail me; and I resemble the quintain, whose human or active part being thrown down, there remains nothing but the lifeless trunk or block which upheld it."
276. Humorous. As ancient philosophers considered there were four elements, viz., fire, air, earth and water, so they regarded bile, blood, black-bile

and phlegm as the four humours or essential fluids of the body. A man's temperament or disposition was supposed to be governed by the proportion in which the fluids were mixed. **Humorous** = a capricious man, not a man of wit and humour.

297. **Smother.** The thick, stifling smoke of a smouldering fire.—**WRIGHT.**

299. **But heavenly Rosalind!** The thought of Rosalind inspires Orlando with an enthusiasm that sweeps away all his gloomy thoughts.

ACT I.—SCENE III.

Three sections, each bringing out some special trait in a character.

1. *The conversation between Rosalind and Celia—Rosalind's love for Orlando, the main theme (i. 43).*

Prose, as we find the case throughout the play when Rosalind and Celia are alone.

2. *Duke Frederick banishes Rosalind.*

Note (a) Rosalind's spirited defence of her father (62-68).

(b) Celia's warm espousal of Rosalind's cause (72-79).

Verse, as more consonant with the excitement of feeling.

3. *The cousins prepare for flight (96-143). Verse, for the two girls are much excited.*

Note (a) The affection of Touchstone for Celia is pointed out (137).

(b) The dramatic irony in the bantering conversation between the cousins. Le Beau's information to Orlando in the preceding scene has prepared the audience for the action of Duke Frederick. The sentence of banishment surprises Rosalind. "Me, Uncle?" (45). Content (142) strikes the keynote of the Second Act.

(d) Compare Rosalind's speech on donning man's attire with that of Portia in the "Merchant of Venice."

'The duke makes no specific charge against Rosalind. His own "rough, envious disposition" engenders mistrust.

13. **Burs.** Prickly rinds which cling to clothes. So troubles cling to her, as Rosalind thinks.

20. **Cry** "hem, etc." May be either a proverb or a game, somewhat like hunt-the-slipper.

23. **On such a sudden.** Not used elsewhere by Shakespeare.

67. **My father was no traitor.** Note the high spirit of Rosalind. She fires up in an instant in defence of her father.

ACT II.—SCENE I.

We now leave the Court and come to the Forest, and so we get a descriptive scene which performs three functions.

- (1) *It gives a description of the forest scenery and life. Rosalind and Orlando will both come to the forest. There they will meet and woo.*

- (2) *It presents a moral lesson. "Cheerfulness in Adversity." The happy contented life of the Duke and his followers is in contrast with the satire of Jaques. Content depends upon the disposition, not upon circumstances.*

(3) *It comes appropriately between Act I. and Act II. providing a natural transition from the harsh features of the one, to the bright contest of wit between Orlando and Rosalind in the other.*

2. Old custom. Gives a hint that the duke had been long in exile.
12. Uses may either mean "the practical lessons," *i.e.*, what we are taught by adversity, or, the "advantages" which we find in adversity and not in prosperity.
13. Toad. It was a popular superstition that the toad was venomous.
14. Precious jewel another superstition.
 "There is found in the heads of old and great toades a stone which is called Borax or Stelon" (Fenton, "Secrete Wonders of Nature," 1569).
 "As the foule toade hath a faire stone in his head" (Lyly, "Euphues").
22. Fools, a term of pity.
24. Forked heads. There were two kinds of arrows, *forked*, or double pointed, and *barbed*, so made to prevent the arrow being drawn from the wound.
38. It was a popular idea that a deer when captured shed tears.
44. Moralize, to draw lessons by means of comparison; *e.g.* the moral of a fable.
46. Needless. The stream already had enough water and did not need the tears of Jaques to further swell it.
50. Velvet friends. (1) The smooth skin of the other stags; (2) prosperous friends who abandon us in our distress.
57. Bankrupt. Some see here Shakespeare's remembrance of the bankruptcy of his own father. Moberly gives the following dates:—
 1579. He was "warned" and ceased to attend the market.
 1586. He was superseded in his position as alderman.
 1592. He could not come to church for fear of process for debt.

ACT II.—SCENE II.

A brief but necessary scene serving a two-fold purpose.

- (1) *To exhibit more pointedly the capricious, tyrannical character of Duke Frederick,*
- (2) *To explain why Oliver is banished from court. The poet desires to transfer Oliver from court to forest in order to bring about his meeting with Orlando. Oliver's unjust conduct to his brother brings about his own banishment.*

3. Consent and sufferance. A legal phrase "applied to a landlord who takes no steps to eject a tenant whose time has expired."—MOBERLEY.

ACT II.—SCENE III.

A scene explaining Orlando's flight, showing the gentle side of his nature, and exhibiting his sweetness of disposition in the manner in which he has won the love and affection of old Adam.

15. Envenoms him, etc. May be an allusion to the poisoned shirt of Nessus (see note p. 155).

43. See Ps. cxlvii. 9. "He giveth to the beast his food, and to the young ravens which cry."
 44. A reference to St. Matt. x. 29. "Are not two sparrows sold for a farthing? and one of

them shall not fall on the ground without your Father."
 74. Too late a week, i.e. somewhat too late. Week here signifies an indefinite period of time.

ACT II.—SCENE IV.

The purpose of this scene is

- (1) *To introduce the love of Silvius for Phebe,*
 (2) *To locate Rosalind and Celia in a forest dwelling.*

For changes from the novel, see appendix.

6. The weaker vessel (see I Pet. iii. 7), "giving honour unto the wife, as unto the weaker vessel."
 7. Hose, not stockings, but long tight-fitting trousers from hips to ankles. I as a man (*doublet and hose*) must encourage Celia, the woman (*petticoat*).
 47. Stone, represents Touchstone's rival—hence the personification "him."
 49. Batlet, diminutive of bat. The little bat with which washers beat clothes.
 50. Chopt = chapped-hands, the skin of which has been cracked. This is often the case with

those engaged in washing clothes.

52. Peascod. The husk or pod containing the peas. But here it refers to the plant. "Our ancestors were frequently accustomed in their love affairs to employ the divination of a peascod by selecting one growing on the stem, snatching it away quickly, and if the good omen of the peas remaining in the husk were preserved, then presenting it to the lady of their choice." — BRAND'S "Popular Antiquities."
 53. Her, i.e. the pea plant, the personification of Touchstone's love.

ACT II.—SCENE V.

A scene not found in the novel. It presents the Duke and his followers in the forest, and prepares us for the entrance of Orlando.

21. Names, in legal sense—the names of the debtors and the amount of the sums they owe.
 27. The encounter of two dog-apes = the grinning of two monkeys at each other.

68. Banquet, strictly meant the wine and dessert after dinner. Amiens says, "The duke will drink wine under this tree" (ii. v. 33.). Orlando says, "He dies that touches any of this fruit" (vii. 98).

ACT II.—SCENE VI.

Compare with the novel where Orlando (Rosader) and Adam change places. Adam would cut "his vyne's blood" to feed his exhausted master. In the play it is the younger man who cheers and relieves his old servant. This picture is more natural, and further illustrates the noble and tender nature of Orlando.

ACT II.—SCENE VII.

This scene is the commencement of bringing the characters together, though they do not appear all together till the last scene of the play.

The encounter of Jaques with Touchstone brings the Duke's company into touch with Rosalind and her companions.

The scene is divided into two sections.

(1) *The raillery of Jaques. Dramatically this serves to give time for the appearance of Orlando after leaving Adam to go in search of food; it also fills up the gap whilst he fetches Adam.*

(2) *The entrance of Orlando; his demand for food; he fetches Adam.*

As regards Orlando we note an apparent rudeness. The courteous reply of the Duke brings him back to his natural disposition. He explains that "he thought all things had been savage" and apologizes for his incivility.

Orlando is revealed to the Duke as the son of Sir Rowland de Boys.

Adam having served the purpose of bringing Orlando in touch with the banished Duke, now disappears from the play. We can leave him to be safely cared for by his master, Orlando.

1. Be, doubt and uncertainty is expressed by the subjunctive.
6. Discord in the spheres. Pythagoras taught the doctrine of the harmony of the spheres, and it is thus described by Plato in his Republic. "A siren stands on each sphere and moves round with it, uttering one note in one tone; from the eight orbs results a single harmony."
13. Motley. A parti-coloured dress was the regular costume of the professional jester.
19. Till heaven hath sent me fortune, an allusion to the proverb, "Fortune favours fools."
20. A dial, a watch, or perhaps a pocket dial. The word is used to signify any instrument to measure time on which the hours were marked. Pocket sundials were used in Shakespeare's time. The reference may be to such a dial.
39. Dry as the remainder biscuit, i.e. as the last biscuit left which will be very stale. "In the physiology of Shakespeare's time a dry brain accompanied slowness of apprehension and a retentive memory."—WRIGHT.
63. Counter. "About the time the play was written, the French counters, pieces of false money used in reckoning, were brought into use in England."—HUDSON.
75. An allusion to the extravagance of the City dames in their attempts to outvie the Court ladies in the matter of dress.
77. Come in. "Come into Court to accuse me of libel."—MOBERLY.
96. Inland bred. (Inland is in opposition to "outland," outlandish places). Brought up in the centre of civilized society, not in an outlying district.
143. His acts being seven ages. Over the Globe Theatre was the motto "*Totus Mundus agit histrionem*" from a fragment of Petronius. Some ancient Greek Verses divide the life of man into the ages of seven years each. Other Greek writers give seven. Yarro the Roman gives five. The seven parts of a man's life were supposed to be each under the dominion of one of the seven planets.

148. **Ballad**=Song. The making of sonnets was very fashionable in Shakespeare's time.
150. **Full of strange oaths**, oaths learned whilst on service in foreign countries.
Strange=foreign.
150. **Bearded like a pard**, "with long pointed moustaches, bristling like a panther's or leopard's feelers."—WRIGHT.
154. **With good capon lined**. "It was the custom to present magistrates with presents, especially, it would seem, with capons, by way of securing their good will or favour."
—HALES.
156. **Wise saws, etc.**, old proverbs
- and illustrations taken from every-day life.
158. **Pantaloon**, a comic character in old Italian comedy—"wearing slippers, spectacles, and a pouch, and invariably represented as old, lean and gullible."
187. **Warp**, referring either to the curving of the waters by freezing or by the change from water into ice.
198. **Thou, etc.** The Duke addresses Adam as his inferior with "Thou—thy," Orlando as his equal. "Give me your hand, etc." Adam having played his part now disappears from the scene. We can leave him to the care of Orlando.

ACT III.—SCENE I.

Oliver is now banished, and in his terror seeks the forest. Thus another step is gained. All the characters, save Duke Frederick, are now in the forest of Arden.

6. **With candle**, an allusion to St. Luke xv. 8. "What woman having ten pieces of silver, if she lose one piece, doth not light a candle, and sweep the house and seek diligently till she find it?" or as Democritus looked for a man.
17. **Extent**. Refers to a writ (*extendi facias*) which included all the property of the debtor, even his own person, which was forfeited to the crown, and could be seized immediately upon the issue of such a writ. The use of this technical term has often been remarked upon as an indication of Shakespeare's legal knowledge.

ACT III.—SCENE II.

The great scene of the play. The dramatic climax. The commencement of the resolution of the complication of the plots. "Love" is the key note. The mock wooing of Rosalind and Orlando is the point of absorbing interest. Does Orlando still love his Rosalind? The verses are a proof of this. Does Rosalind still retain her affection for Orlando? The conversation with Celia gives clear proof of this. Thus does Shakespeare skilfully prepare for the meeting of the lovers.

The minor characters serve their parts. (1) These interludes give greater effect to the love scenes. (2) Touchstone and Corin in their dialogue give a comparison between Court and pastoral life. Jaques connects the forest life with the pastoral, and thus all these scenes of action, viz., Court, wood, and field are brought together.

67. **Civet**, a strong disagreeable perfume, with an odour of musk, derived from the civet-cat.
76. **God made incision, etc.** Blood letting was the old system of
- curing most maladies. It was an old saying that a simpleton "ought to be cut for the simples."
77. **Raw**, used in the double sense (1) inexperienced, (2) sore :

- The meaning of Touchstone in suggesting that "God made incision in Corin" is now apparent.
117. **False gallop**, *i.e.* when the horse commences with the wrong foot.
121. **Medlar**, a tree the fruit of which is small, and in shape like an apple.
121. **Earliest fruit**, one of the latest to ripen, not being fit to eat till November, but one of the earliest to rot: it is rotten before it is ripe.
136. **A span**. So Ps. xxxix. 5. "Behold thou hast made my days as an handbreadth." About nine inches, the stretch from the thumb to the little finger when the hand is extended.
144. **Quintessence**=the fifth essence (L. *quintus*, fifth). The ancients recognized four elements—earth, air, fire and water. After these had been removed from a substance they supposed there remained a fifth (*quintessence*) *i.e.* a pure essence.
160. **Pulpiter**. The occupier of the pulpit, *i.e.* the preacher. The suffix "er" signifies the agent.
185. **Pythagoras**. An allusion to the doctrine of the transmigration of souls, held and taught by Pythagoras.
185. **Irish rat**. Referring to the belief that rats were rhymed out of Ireland.
193. It was a proverb. "Friends may meet, but mountains never greet."
241. **Atomies**, motes flying in the sun.
254. **Holla**. A cry with which the rider addressed his horse when he wished the animal to stop.
258. **Without a burden**, *i.e.* refrain or chorus. Celia objects to the constant interruptions made by Rosalind, and desires to tell her story without interference.
284. **Goldsmiths' wives**. By being acquainted with them it would be easy for him to learn the mottoes inscribed in their rings.
285. **Rings**, referring to the mottoes engraved in rings. "A paltry ring in whose posy was 'Love and leave me not.'" (*Mer. of Venice*, V. i. 147.)
287. **Painted cloth**, refers to the tapestry hangings for rooms, which were ornamented with figures and mottoes.
324. **Ambles**, an easy pace between a walk and a trot.
327. **Trots hard**, an uneasy pace of the horse makes a short journey seem long to a rider who is uncomfortable upon his steed; on the other hand to ride a horse of easy paces makes a long journey seem short.
354. **Kindled**, the usual term for the littering of rabbits.
358. **Religious**, a recluse, either a monk or hermit. A religious house=a convent.
359. **Inland**. A dweller in cities as opposed to "outland."
368. **Half-pence**, first coined in Elizabeth's reign, 1582. They were all stamped alike, and in this respect were different from other coins.
380. **Quotidian**, the name of an intermittent fever occurring every day, and hence termed *quotidian*.
385. **Cage of rushes**; *i.e.* made of frail materials, from which escape would be easy.

393. A younger brother's revenue, which by the law of primogeniture would be small. As a youth Orlando would have but little heard.
394. Bonnet, a man's head gear. The expression is still used in Scotland.
394. Ungartered, significant of the carelessness of one absorbed in love.
417. Dark house, &c., the usual

treatment of lunatics in Shakespeare's time. This inhuman treatment continued till recently. Toby and the clown put Malvolio in the dark house under the plea of madness. "*Come, we'll have him in a dark room and bound*" (*Twelfth Night*, III. iv. 148).

439. Liver. Supposed to be the seat of the passions and affections, especially of love and courage.

ACT III.—SCENE III.

The humorous wooing of Audrey by Touchstone is rendered more so by the contrast between Touchstone's manner as court jester and the rusticity of Audrey.

1. Audrey, short for "*Etheldreda*." The word "*taudry*" is derived from St. Audrey or Awdrey. It was first used in the phrase "*taudry lace*," or lace bought at St. Audrey's fair held on October 17th.
43. Sir. A title given to Bachelors of Arts. It is a translation of the Latin word *Dominus*. The letters *Ds* are attached to the names of the successful candidates in the Cambridge Tripos.

They signify '*Dominus*,' i.e. that the successful candidates are now entitled to this appellation. Sir was in common use as a clerical title in Shakespeare's time, even if the person so designated had not taken a degree. Compare Sir Hugh Evans (*Merry Wives of Windsor*) and Sir Nathaniel (*Love's Labour's Lost*).

101. O sweet Oliver, etc. A fragment of an old ballad.

ACT III.—SCENE IV.

A scene apparently falling on the following day. Celia humours Rosalind, who is irritable and impatient because Orlando is not punctual to his appointment. The appearance of Corin is a relief to Rosalind. We may note that incidentally we learn that Rosalind has met with her father the Duke, and has not been recognized.

11. Your. A colloquial use.
25. A covered goblet, i.e. covered only when empty, and therefore more hollow because of the additional hollowness in the convex cover.
44. Quite traverse, etc. An allusion to tilting. A knight

was required to meet an opponent with a direct thrust. It was considered unknighly to break the lance across the body of an adversary.

56. Pale complexion. The lover in sighing was supposed to draw blood from the heart.

ACT III.—SCENE V.

Compare the love of Phebe for Rosalind with that of Olivia for Viola (a woman in love with a woman) in Twelfth Night.

We may note how skilfully Shakespeare depicts the vacillation of Phebe between Silvius whom she wishes to conciliate, and her new passion which she desires to conceal.

6. But first begs pardon. The usual custom for the executioner to ask pardon of the victim ere giving the fatal blow.
47. Bugle eyeballs, bugle=black, resembling a glass bead. Bugles are beads of black or coloured glass worn on ladies' dress as ornaments.
50. Like foggy south. The south wind, which brings fogs and stormy rains.
71. Shakespeare gives us another instance of one woman in love with another in *Twelfth Night*, where Olivia is in love with Viola.
81. Dead shepherd, Christopher Marlowe. The quotation is from his poem of *Hero and Leander*.
90. Is not that neighbourly? Possibly a reference to "Love thy neighbour as thyself."
95. Erst, superlative of "ere."
- 97-98. True happiness lies in being fully employed, so Rosalind will give Phebe no more reward than the pleasure resulting from active employment.
106. Bounds=the boundaries or limits of pasturage which Rosalind had bought (II. iv. 97).
107. Carlot, diminutive of *Carl* or *Churl*.

ACT IV.—SCENE I.

The scene is divided into two parts

- (1) *Dialogue between Rosalind and Jaques, which represents an encounter of affection with nature.*
 - (2) *The continuation of the wooing between Orlando and Rosalind, proposed in III. 2. But the lovers are now much more intimate, and take part in a mock marriage in which Celia plays the priest.*
-
37. The affectations of the travelled Englishman of the day. Strange suits. An allusion to the practice of those who had travelled to wear an extraordinary medley of garments worn in the countries they had visited.
 41. Swam in a gondola. "That is, been at Venice, the seat at that time of all licentiousness, where young English gentlemen wasted their fortunes, debased their morals,

and sometimes lost their religion."—JOHNSON. Venice was a common place of resort in Shakespeare's time on account of its gaiety. It was the Paris of his day.

41. Gondola. In Venice the numerous canals serve the purpose of streets. The Gondola is the pleasure boat which answers the purpose of a carriage in conveying people from one place to another.

110. **Found.** This is the usual technical expression for the verdict of a coroner's jury.
144. **Goes before, anticipates.** An allusion to Rosalind having dictated the words to Celia who is personating the priest. She should have repeated the words after the priest.
154. **Barbary cock-pigeon,** the epithet suggests oriental jealousy.—FURNESS.
158. **Diana in the fountain.** A figure of Diana with water pouring through the mouth was a common ornament of fountains.
160. **Laugh like a hyen.** The bark of a hyæna sometimes resembles loud sardonic laughter.
172. **"Wit, whither wilt?"** A proverbial expression=What are you after? used to restrain a too garrulous talker.
198. **Pretty oaths that are not dangerous.** May be an allusion to some recent legislation against the use of oaths on the stage.
219. **Bay of Portugal.** "That portion of the sea off the coast of Portugal to the head land of Cintra. The water there is excessively deep, and within a distance of forty miles from the shore attains a depth of upwards of 1,400 fathoms."
—WRIGHT.
220. **Bottomless.** A reference to pitchers of the Danaids. The daughters of Danaus murdered their husbands, and were punished in Hades by being compelled everlastingly to pour water into a bottomless vessel.

ACT IV.—SCENE II.

This scene simply fills up the interval of Orlando's absence.

4. **Roman conqueror.** An allusion to the triumph granted by the Romans to a victorious general. Jaques would have the successful hunter honoured by being presented to the duke with the antlers of the deer upon his head as an emblem of victory. Thus in a triumph awarded to a Roman general the spoils of victory were borne in a long procession to the Capitol.

ACT IV.—SCENE III.

Two sections (1) Silvius brings Phebe's letter to Rosalind, (2) Orlando, wounded, is unable to come, and sends Oliver with a message to Rosalind. This serves to introduce Oliver to Celia. As Oliver tells the story of his own rescue, the noble nature of Orlando is further displayed to the two ladies.

5. **To sleep.** An unexpected termination Celia is bantering Rosalind.
19. **Phoenix.** A fabulous bird of Arabia. It was fabled that there was only one Phoenix at a time. It lived 500 years, then burnt itself, and a fresh one arose from its ashes.
56. **Eyne, eyes;** an old plural.
82. **Fair ones.** An error through haste. Though Celia and Rosalind are present, Rosalind is supposed to be a man.

ACT V.—SCENE I.

This scene is an extravagant comic episode and serves two purposes.

- (1) It contrasts with the close of Act IV.
- (2) It forms a prelude to the wedding scene.

- | | |
|--|--------------------------------------|
| 49. Doth empty the other, i.e. we cannot both have Audrey. | If I marry her I deprive you of her. |
|--|--------------------------------------|

ACT V.—SCENE II.

A further prelude to the wedding scene in which we have the final resolution of the plot. Rosalind marshals the characters preparatory to their respective weddings.

- | | |
|--|---|
| 35. Caesar's thrasonical brag. Alluding to the despatch of Julius Caesar to the Roman Senate after his victory at Zela in Pontus over Pharnaces. The despatch is " <i>Veni, Vidi, Vici</i> "=I came, I saw, I conquered. | ants in a street fight or to join in one themselves. |
| 44. Clubs cannot part them. The London apprentices carried cudgels or clubs. The cry of "Clubs" was a signal to them to rush into the street to separate or part any combat- | 47. Nuptial, singular, as it generally is in Shakespeare. We now use the plural. |
| | 67. Damnable. In Shakespeare's time magicians were liable to be punished by death for practising their art. |
| | 77. I am a magician. Another allusion to the punishment that might be incurred by a magician. |

ACT V.—SCENE III.

Stage requirements call for this scene, which includes a jest from Touchstone and a song from the two pages. Meanwhile the stage is being prepared for the last scene.

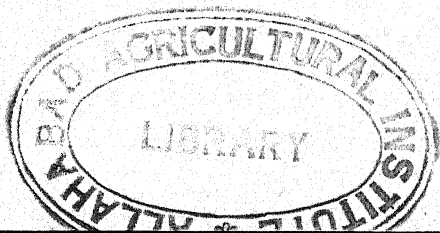
Shakespeare gives a last glimpse of the life in the forest ere the principal characters quit the syloan glades and return to civil life.

- | | |
|---|---|
| 5. A woman of the world, i.e. to be a married woman. To be a woman of the Church meant to be vowed to a life of celibacy. | 10. Hawking=clearing the voice by coughing or hemming as a singer would clear his throat. |
| 9. Roundly=downright, straightforwardly. | 11. Prologues to a bad voice=i.e. the excuses made by singers who have but poor voices. |

ACT V.—SCENE IV.

The conclusion of the play is open to much criticism. But while the audience are fully acquainted with Rosalind's double character, the fact is still hidden from Orlando and the Duke. The introduction of Hymen produces a pretty stage effect, but the quasi-necessity for reference to magic is felt to be somewhat out of place.

29. **Methought, etc.** A clear indication that Orlando had not penetrated Rosalind's disguise.
67. **The fool's bolt.** According to the proverb. "The fool's bolt is soon shot." A bolt is the short thick missile of the crossbow, and only dangerous at short distances.
73. **Cut of beard.** The beard was cut in a manner to distinguish the profession of the wearer. The particular beard was not cut in the proper courtier's fashion. So Touchstone thought.
95. **The Book, i.e.** "Of Honour and Honourable Quarrels by Vincentio Saviolo," 1594. The Lie and its various circumstances are treated upon very much in the order in which Touchstone enumerates them. There is a chapter on "Conditional Lies," in which the word "if" is explained almost exactly as Touchstone treats of it.
108. **Swore brothers.** An allusion to the *fratres jurati* of the days of chivalry. *Fratres jurati* were companions in arms, who took an oath to share each other's fortunes.
112. **Stalking-horse.** Either a real horse, or a figure of one, behind which the sportman hid himself whilst endeavouring to approach the game.
147. **Juno's crown.** Juno was supposed to preside over marriages.
169. **From the world, i.e.** abandoned the world and took to the life of a recluse in a monastery.
175. **The one.** Oliver whose lands Duke Frederick had seized.
175. **The other.** Orlando, who, by marrying Rosalind will inherit the dukedom.
205. **Epilogue.** Spoken by the boy who acted the part of Rosalind. Prospero speaks the epilogue in the *Tempest*.
208. **Good wine needs no bush.** It was formerly the custom to place an ivy bush over the door of a tavern as a sign that wine was sold there. Probably because the ivy was sacred to Bacchus the God of wine.
223. **If I were a woman.** Boys formerly played women's parts on the stage. Women's parts were not taken by women till after the Restoration, 1660.



PART III. VERSIFICATION.

In this work the lines laid down by Abbott in his *Shakesperian Grammar* have been followed somewhat closely.

1. The ordinary line of Blank Verse, or Iambic Pentameter, consists of five feet (Pentameter) of two syllables each, the second syllable in each foot being accented.

Such a foot is called an *Iambus*, *e.g.* :

"O good' | old man', | how well' | in thee' | appears' ||" (II. iii. 56).
 "Come not' | within' | these doors', | neither' | this roof' ||" (II. iii. 17),
 "With eyes' | severe' | and beard' | of for' | mal cut' ||" (I. vii. 155).

But as this line is too monotonous and formal for constant use the metre is varied, sometimes (1) by changing the position of the accent, sometimes (2) by introducing trisyllabic and monosyllabic feet.

A foot of two syllables with the accent on the first is called a *Trochee*.

2. A *Trochee* often occurs as the first foot of a line, especially after a pause, *e.g.* :

"*swe* et are | the us' | es of' | adverb' | sity' ||" (II. i. 12).
 "Fros'ty | but kind' | ly let' | me go' | with you' ||" (II. iii. 53).
 "Mew'ling | and puk' | ing' in | the nurs' | e's arms' ||" (II. vii. 144).

Sometimes it follows a full stop in the middle of a line, *e.g.* :

"A wor' | thy fool'. | *Mot*'ley's | the on' | ly wear' ||" (II. vii. 34).
 "I do' | engage' | my life' |

Wel'come | young man' ||" (V. iv. 173).

3. An extra syllable is frequently added before a pause, especially at the end of a line, *e.g.* :

"We'll have' | a swash' | ing and' | a mar' | tial out'side' ||" (I. iii. 125).
 "Keep you' | your word', | O duke', | to give' | your daugh'ter' ||" (V. iv. 19)

A break in the line sometimes admits an extra syllable, *e.g.* :

"If you' | will mark' it, |
 | O come' | let us' | remove' ||" (III. iv. 60).

4. Unaccented Monosyllables. Provided there be only one accented syllable, there may be more than two syllables in any foot, *e.g.* :

"There then' ; | how then' ? | what then' ? | *Let me see'* || wherein' ||" (II. vii. 83).

5. Accented Monosyllables and prepositions.

"That ev' | er love' | did *make'* | thee *run'* | into' ||" (II. iv. 35).
 "Why writes' | she so' | to me' ? | Well, shep' | herd, *well'* ||" (IV. iii. 21).

6. Two extra syllables are sometimes allowed, if unemphatic, before a pause, especially at the end of a line.

"This is' | no place' ; | this house' | is but' | a but'*chery* ||" (II. iii. 27).
 "The flux' | of com'pany : | Anon' | a care' | less herd' ||" (II. i. 52).

"In bi'tt | erness.' | The comm' | on ex' | ecutioner ||" (III. v. 3).

"I see' | no more' | in you' | than in' | the or'dinary ||" (III. v. 42).

"You fool' | ish shep' | herd, where' | fore do' | you fol'low her ||" (III. v. 49).

"Than that' | mix'd in' | his cheek' ; | 'twas just' | the diff'ERENCE ||" (III. v. 122).

"And he' | did ren' | der him' | the most' | unna'tural ||" (IV. iii. 136).

"If they' | will pa' | tiently' | receive' | my med'icine ||" (II. vii. 61).

7. **R** frequently softens or destroys a following vowel (the vowel being nearly lost in the burr which follows the r) :
 "To seek' | my un' | cle in' | the for'(e)st | of Ar'den ||" (I. iii. 112).
8. **Er, el, and le final** are dropped or softened, *e.g.* :
 Duke F. "And get' | you from' | our court'. ||"
 "Me, Un'cle ? |"
 "You, cou'sin ||" (I. iii. 45).
9. **Whether, ever, and similar words** written, are pronounced as one syllable, *e.g.* :
 "The oth' (e)r is laugh' | ter to' | the ban' | ish'd duke' ||" (I. ii. 280).
 "Be tru' | ly wel' | come hi'th (e)r: | I am' | the duke' ||" (II. vii. 195).
 "I will' | be bet'(ter) | with him' | and pass' | ing short' ||" (III. v. 138).
 "And found' | it was' | his bro'ther, | his el' | der bro'ther ||" (IV. iii. 132).
10. **I in the middle of a trisyllable, if unaccented, is frequently dropped, e.g.** :
 "Of smooth' | civil' | ity: yet' | am I in' | land bred' ||" (II. vii. 96).
 "That loved' | your fa'ther: | the res' | (i)due of' | your for'tune ||"
 (II. vii. 196).
11. **An unaccented syllable of a polysyllable is sometimes softened so as to be ignored, e.g.** :
 "This is' | no flat' | t(e)ry: these' | are coun' | sellers' ||" (II. i. 10).
 "Than in' | their count' | (e)nance. Will' | you hear' | the let'ter ? ||"
 (IV. iii. 40).
12. **Polysyllabic names** often receive but one accent at the end of a line in pronunciation, *e.g.* :
 "If there' | be truth' | in sight', | you are' | my Ro'salind ||" (V. iv. 126).
13. **The plural and possessive cases of nouns ending in s, se, etc., are frequently pronounced without the extra syllable, e.g.** :
 "And we' | will mend' | thy wa'ges. | I like' | this place' ||" (II. iv. 96).
 "His acts' | being sev' | en ages'. | At first' | the in'fant ||" (II. vii. 143).
 "They have' | their ex' | its and' | their en' | tran'ces ||" (II. vii. 141).
14. **R and liquids in dissyllables** are frequently pronounced as though an extra vowel were introduced between them and the preceding consonant (ABBOTT), *e.g.* :
 "The parts' | and gra' | ces of' | the wres' | t(e)ler' ||" (II. ii. 13).
 "B(e)ring' | us to' | this sight', | and you' | shall say' ||" (III. iv. 62).
15. **Er final** pronounced with a kind of "burr," giving the effect of an additional syllable, *e.g.* :
 "Li'ke a' | ripe sis' | ter': | the wom' | an low' ||" (IV. iii. 96).
16. **The termination "ion"** is frequently pronounced as two syllables at the end of a line. Similarly, the "i" in such words as *patience, soldier, marriage, conscience, partial, etc., is pronounced as a separate syllable* (ABBOTT), *e.g.* :
 "With ob' | serva' | tion', | the which' | he vents' ||" (II. vii. 41).
 "Her ver' | y si' | lence and' | her pa' | tience' ||" (I. iii. 82).
 "Then should | I know | you by | descrip | tion' ||" (IV. iii. 92).

17. Fear, dear, year, hour, lire, and other monosyllables ending in *r* or *re*, preceded by a long vowel or diphthong, are frequently pronounced as dissyllables, *e.g.* :
 "That will' | I, should' | I die', | the *hou'* | *r* after' ||" (V. iv. 12).
 "An *hou'* | *r* by' | his di'al. | O no' | ble fool' ||" (II. vii. 33).
18. Monosyllables emphasized by position or antithesis, *e.g.* :
 "Look up' | on *him'*, | love him'; | he wor' | ships you' ||" (V. ii. 23).
 "Never' | so much' | as *in'* | a thou'ght | unborn' ||" (I. iii. 54).
19. Emphatic monosyllables, *e.g.* :
 "No, I' | protest' | I know' | not the' | contents' ||" (IV. iii. 23).
20. The *ed* of past participles is frequently pronounced as a separate syllable, even where the "e" is usually mute, *e.g.* :
 "Should in' | their own' | confines' | with for' | ked heads' ||" (II. i. 24).
 "Much mark' | ed of' | the mel' | ancho' | ly Jaques' ||" (II. i. 41).
 "Here liv' | ed I', | but now' | I live' | no more' ||" (II. iii. 72).
 "And they' | that are' | most gall' | ed with' | my fol'ly ||" (II. vii. 50).
 "And all' | the emboss' | ed sores' | and head' | ed evils' ||" (II. vii. 67).
 "Till I' | and my' | affairs' | are an' | swered' ||" (II. vii. 100).
 "And thou', | thrice-crown' | ed queen' | of night' | survey' ||" (III. ii. 2).
 "Obscur' | ed in' | the cir' | cle of' | this for'est ||" (V. iv. 34).
 "Shall share' | the good' | of our' | return' | ed for'tune ||" (V. iv. 181).
 "You to' | a long' | and well' | deserv' | ed bed' ||" (V. iv. 197).
21. (1) Words in which the accent is nearer the end than with us.
Exile'. "Now my' | co-ma'tes | and broth' | ers in | *exile'* ||" (II. i. 1).
Effigies. "And as' | mine eye' | doth his' | *effi'* | *gies* wit'ness ||" (II. vii. 193).
Aspect'. "Wo'uld | they wo'rk | in mi'd | *aspect'* ||" (IV. iii. 59).
Compact'. "Pati'ence | once mo're | whiles ou'r | *compact'* | is urg'ed ||" (V. iv. 5).
Confines'. "Sho'uld in | their own' | confines' | with for' | ked heads' ||" (II. i. 24).
Miscon'strues. "That he' | *miscon'* | *strues* all' | that you' | have done' ||" (I. ii. 275).
Subject'. "I rath' | er will' | *subject'* | me to' | the mal'ice ||" (II. iii. 36).
21. (2) Words in which the accent is nearer the beginning than with us.
An'tique. "The con' | stant ser' | vice of' | the *an'tique* world' ||" (II. iii. 57).
 "Un'der | an o'ak | whose *an'* | *tique* ro'ot | peeps out' ||" (II. i. 31).
Perse'ver. "Will you | *perse'v* | er to' | enjoy' | her ? ||" (V. ii. 4).
Quint'essence. "The *quint'* | *essen'ce* | of ev' | ery sp'rite ||" (III. ii. 144).
22. Liquids often cause the loss of a syllable at the end of a word are also often slurred.
 "I should' | have giv'en | him tears' | unto' | entre'aties ||" (I. ii. 247)
 'given him' = *givndm*.

"Jealous' | in hon' | our, sud' | *den and* quick' | in qu'arrel ||" (II. vii. 151).

'sudden and quick' = suddand quick.

"In his' | complex' | *ton* ; and fas' | ter than ' | his tongue' ||" (III. v. 115).

'complexion and' = compleckshand.

23. A proper Alexandrine (*i.e.* a line with six accents) is seldom found in Shakespeare.

An example of an Alexandrine :

"And now' | by winds' | and waves' | my life' | less limbs' | are tossed' ||" —Dryden.

24. Apparent Alexandrines.

"He calls' | us back : ' | my pride' | fell with' | my for'tunes ||" (I. ii. 262).

"To leave' | this place.' | Albeit' | you have' | deserved' ||" (I. ii. 272).

"The flux' | of com'pany. | Anon' | a care' | less herd' ||" (II. i. 52).

The two unaccented syllables of '*company*' are slurred in the middle of the line before a pause, as if it were the end of a line (see 6).

"This is' | no place' ; | this house' | is but' | a but'chery ||" (II. iii. 27).

Two syllables slurred at the end of a line (see 6).

"That loved' | your father: ' | the re'si | due of' | your for'tune ||" (II. vii. 196).

"*Father*," a syllable slurred at a pause in the line (see 6).

"*Residue*," the "i" dropped (see 10).

"*Fortune*," the extra unaccented syllable allowed at the end of a line (see 3).

"In bit' | terness.' | The comm' | on ex' | ecu'tioner ||" (III. v. 3).

Two extra syllables one of which is slurred (see 6).

"O'er | the wret'ched ? | What though' | you have' | no beauty' ||" (III. v. 37).

"I see' | no more' | in you' | than in' | the or'dinary ||" (III. v. 42).

Two extra syllables, one of which is slurred.

"*Besides*, | I like' | you not.' | If you' | will know' | my house' ||" (III. v. 75).

We may avoid the Alexandrine by regarding "*besides*" as quasi interjectional, and therefore extrametrical, *i.e.*, out of the line entirely.

"Than that' | mix'd in' | his cheek' ; | 'twas just' | the differ'ence' ||" (III. v. 122).

Instances of two extra syllables at the end of a line.

"And he' | did ren' | der him' | the most' | unna'tural ||" (IV. iii. 134).

"But just' | ly as' | you have suc' | ceeded' | all prom'ise ||" (I. ii. 253).

'*You have*' pronounced '*you've*.'

"An you will not' | be an'swered | with rea' | son I' | must die ||"
(II. vii. 100).

'*An you will not*' is slurred to make one foot.

'*Be answered*' is also slurred to make a single foot.

25. Many apparent Alexandrines are Trimeter couplets, or two verses of three accents each.

"To that' | which had' | too much': | then be' | ing there' | alone' ||"
(II. i. 49).

"For then' | he's full' | of ma'tter |
I'll bring' | you to' | him straight' || (II. i. 68).

"*Orl.* Forbear' | and eat' | no more,' |
Why, I' | have eat' | none yet' ||" (II. vii. 88).

"He is' | not ver' | y tall; | yet for' | his years' | he's tall' ||" (III. v. 118).

"A free' | stone-col' | oured hand; | I ver' | ily' | did think' ||"
(IV. iii. 28).

"*Sil.* And so' | am I' | for Phe'be |
Phe. And I' | for Gan' | ymede' ||

"*Orl.* And I' | for Ro' | salind' |
Ros. And I' | for no' | woman' ||" (V. ii. 94-8).

See also *l.* 81-84.

26. Amphibious section. When a verse consists of two parts uttered by two speakers, the latter part is frequently the former part of the following verse, being, as it were, amphibious. Thus:—

"*Duke S.* And let' | him feed' |
Orl. I thank' | you most' | for him' |
Adam. So had' | you need' ||" (II. vii. 169).

"*Oli.* Look, he' | recov'ers |
Ros. I would' | I were' | at home' |
Cel. We'll lead' | you thi'ther ||" (IV. iii. 180).

"*Sil.* Were both' | exter' | mined' |
Ph. Thou hast' | my love' | is not' | that neigh' | bourly' ||"
(III. v. 90).

"*Duke.* Stay, Ja' | ques, stay' |
Jagues. To see' | no pas' | time I' : | What you' | would have' ||"
(V. iv. 202).

27. Scan.

"Peace', | I say' |. | Good e' | ven to' | you, friend.' ||" (II. iv. 71).
Scan "*peace*" as a dissyllable.

"There then' ; | how then' ? | what then' ? | Let (me) see' | wherein' ||"
(II. vii. 83).

"Till I' | and my' | affairs' | are an' | swered' ||" (II. vii. 100).
The "*ed*" in *answered* is sonant.

Cel. Look, who' | comes here' |
My err' | and ts' | to you

"*Fair youth* :
"My gen' | tle Phe' | be bid' | me give' | you this' ||" (IV. iii. 6).

By arranging as above we make "*Fair youth*" an interjectional line and thus avoid a line of four accents. Otherwise it would run—

"My err' | and is' | to you', | fair youth ||"

Cel. That liv'd | (a)mongst men' |

And well' | he might' | so do' ||" (IV. iii. 137).

Drop the prefix in "*amongst*" and pronounce as "*'mongst*."

"Her ver' | y si' | lence and | her pa' | tience' ||" (I. iii. 81).

Pronounce "*patience*" as a trisyllable.

"First for' | his weeping' | into' | the need' | less stream' ||" (II. i. 46).

"Weeping" contracted into one syllable.

"Sto'od on | the extrem' | 'st verge' | of the | swift brook' ||" (II. i. 42).

The *first* and *fourth* feet are Trochees.

So also,

"Yea' and | of this' | our life' | swear'ing | that we' ||" (II. i. 60).

"Afflict' | me with' | thy mocks', | pi'ty | me not ; ||"

"As till' | that time' | I shall' | not pi' | ty thee ||" (III. v. 33, 34).

(Notice the Trochee in the fourth foot. l. 33).

The following may be scanned.

"Why I am sor' | ry for' | thee, gen' | tle Sil' | vius' ||" (III. v. 84).

Pronouncing "*Why I am*" as one syllable. "*Why'm*,"

or "Why I' | am sor' | ry for' | thee, gen' | tle Sil'vius ||" (see 6).

"I have prom' | ised to' | make all' | this mat' | ter even' ||" (V. iv. 18).

I have contracted into '*I've*.'

"Come shall' | we go' | and kill' | us ven' | ison' ||" (II. i. 21).

"Of ma'n | y desp' | (e)rate stu' | dies by' | his uncle' ||" (V. iv. 32).

"No lon' | ger Ce' | lia, | but A' | lie'na ||" (I. iii. 133).

28. *Jaques*. The name can be pronounced either as a monosyllable or as a dissyllable. In *As You Like It* the name seems to be a dissyllable.

"The mel' | ancho' | y Ja' | ques grieves' | at that' ||" (II. i. 26).

"Stay Ja' | ques, stay' | (V. iv. 201).

The name generally occurs at the end of a line, where it may be pronounced either way, *e.g.* :—

"Much mark' | ed of' | the mel' | ancho' | ly Ja'ques ||" (II. i. 41).

"Augmen' | ting it' | with tears' |

But wh'at | said Ja'ques ? || (II. i. 43).

"And ne' | ver stays' | to greet' | him ; 'Ay', | quoth Ja'ques ||" (II. i. 54).

29. *Rhyme*. "Rhyme was often used as an effective termination at the end of a scene when the scenery was not changed or the arrangements were so defective that the change was not easily perceptible ; it was, perhaps, additionally desirable to mark a scene that was finished."

"Rhyme was also used in the same conventional way to mark an *aside*, which otherwise the audience might have great difficulty in knowing to be an *aside*."—ABBOTT.

Shakespeare makes little use of rhyme in *As You Like It*.

Examples of rhyme at the end of a scene are :—I. ii., I. iii., II. iii., II. iv., II. vii., III. iv., III. v., V. iv.

Examples of rhyme at the end of a speech are :—II. iii. 67-8. The whole of Adam's speech, II. iii. 69-76, III. v. 78-9, V. iv. 199-200.

In III. v. 61, 62, we find Rosalind concluding her argument with rhyming lines.

Prose. "Prose is not only used in comic scenes: it is adopted for letters (*M. of V.*, IV. i. 149-166), and on other occasions where it is desirable to lower the dramatic pitch: for instance, in the more colloquial parts of the household scene between Volumnia and Virgilia (*Coriolanus*, I. iii.), where the scene begins with prose, then passes into verse, and finally returns to prose. It is used to express frenzy (*Othello*, IV. i. 33-44), and madness (*Leary*, IV. vi. 130), and the higher flights of imagination."
—ABBOTT.

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- ACT I.—SCENE 1. Prose.
SCENE 2. Prose, but changes into Verse when Duke Frederick addresses Orlando after the overthrow of Charles.
SCENE 3. The conversation between Rosalind and Celia is Prose. The entrance of Duke Frederick causes a change to Verse.
- ACT II.—SCENES 1, 2, 3. Verse.
SCENE 4. Prose, as long as Rosalind, Celia and Touchstone are alone. The entrance of Corin is accompanied by a change to Verse.
SCENES 5, 6. Prose and songs.
SCENE 7. Verse, Forest Scene; the introduction of Orlando to the banished Duke.
- ACT III.—SCENE 1. Verse. The banishment of Oliver.
SCENE 2. Orlando's impassioned invocation to Rosalind is Verse. The rest of the scene is naturally Prose.
SCENE 3. Prose, the characters being Touchstone, Audrey, Jaques and Sir Oliver Martext.
SCENE 4. Prose, as regards dialogue between Rosalind and Celia: the entrance of Corin to tell the tale of Silvius' love for Phebe is marked by Verse.
SCENE 5. Verse. The love of Silvius for Phebe.
- ACT IV.—SCENE 1. Prose, as befitting the satire of Jaques and the mock love-making between Orlando and Rosalind.
SCENE 2. Prose, in keeping with the forest life.
SCENE 3. The dialogue between Celia and Rosalind is Prose. The entrance of Silvius with Phebe's letter to Rosalind marks a change to a loftier theme and so we have a change to Verse, returning again to Prose, in order to emphasize the subsequent entrance of Oliver. The part of the scene that deals with Oliver telling of his reconciliation with Orlando and the message he bears from the latter to Rosalind is Verse; the effort of Rosalind to represent her swooning as being counterfeited causes a return to Prose, as naturally befitting the situation.
- ACT V.—SCENE 1. Prose. The characters are Touchstone, Audrey and William.
SCENE 2. Prose. Rosalind is still presenting herself as a boy to Oliver and Orlando. When Silvius enters with Phebe Verse is adopted, befitting the serious character of Silvius' affection for Phebe.
SCENE 3. Prose. The characters are Touchstone and Audrey.
SCENE 4. Verse, but note a change to Prose on the entrance of Touchstone with Audrey. The entrance of Hymen with Rosalind and Celia is marked by Verse.

The Epilogue is Prose.

Scan the following lines:—

THE SONG OF AMIENS.

Act II. Scene V.

Under' | the green' | wood tree' ||
 Who loves' | to lie' | with me', ||
 And turn' | his mer' | ry note' ||
 Unto' | the sweet' | bird's throat', ||
 Come hi'ther, | come hi'ther, | come hi'ther. ||
 Here shall' | he see' |
 No en' | emy' ||
 But win' | ter and' | rough wea'ther. || (1-8).

So scan lines 44-51, and 56-63.

THE SONG OF AMIENS.

Act II. Scene VII.

Blow, blow,' | thou win' | ter wind', ||
 Thou art' | not so' | unkind' ||
 As man's' | ingrat' | itude'; ||
 Thy tooth' | is not' | so keen', ||
 Because' | thou art' | not seen', ||
 Although' | thy breath' | be rude'. ||
 Heigh-ho' ! sing, | heigh-ho' ! | unto' the | green hol'ly: ||
 Most friend'ship | is feign'ing, | most lov'ing' | mere fol'ly: ||
 Then heigh-ho, | the hol'ly ! ||
 This li'fe is | most jo'lly. || etc.

ORLANDO'S VERSES.

Act III. Scene II.

From' the | East' to | West'ern | Ind', ||
 No' jewel | is' like | Ro'sa | lind'. ||

Touchstone's parody is much more regular than the verses of Orlando.

If' a | hart' do | lack' a | hind', ||
 Let' him | seek' out | Ro'sa | lind'. ||
 If' the | cat' will | af'ter | kind', ||
 So' be | sure' will | Ro'sa | lind'. || etc.

THE FORESTER'S SONG.*Act IV. Scene II.*

What shall' | he have' | that kill'ed | the deer' ? ||
His leath' | er skin' | and horns' | to wear'. ||
Then sing' | him home' ; ||
Take thou' | no scorn' | to wear' | the horn' ; ||
It was' | a crest' | ere thou' | was born' : ||
Thy fa' | ther's fa' | ther wore' it, ||
And' | thy fa' | ther bore' it ||
The horn, | the horn', | the h's' | ty horn' ||
Is not' | a thing' | to laugh' | to scorn'. ||

THE PAGES' SONG.*Act V. Scene III.*

It was' | a lov' | er and' | his lass, ' ||
With a hey', | and a ho', | and a hey' | nonino', ||
That o'er' | the green' | corn-field' | did pass' ||
In the spring time, | the only pretty ri'ng time, ||
When birds' | do sing', | hey ding' | a ding, ding' : ||
Sweet lov' | ers love' | the spring'. ||

THE ENGLISH OF SHAKESPEARE.

The Student should closely examine the language of a play of Shakespeare, but not with the intention of discovering what he may consider grammatical errors. He must remember that the English of Shakespeare is the English of the Elizabethan period. Accordingly a play should be studied with the object of contrasting Elizabethan and Modern English. The Student should note :

1. The Elizabethan Period is transitional.

- (a) In the abandonment of inflections. Early English is marked by inflections ; Modern English is marked by the comparative absence of inflections. Elizabethan English comes between the two.
- (b) Increase of intercourse with foreign nations and active maritime development caused an influx of new ideas, requiring the coining of new words and expressions to voice them.
- (c) The revival of classical studies enabled authors to enrich the language by words derived from Latin and Greek sources.

2. The chief characteristics of Elizabethan English are :—

- (a) Clearness, Vigour and Emphasis.
- (b) Brevity.
- (c) The Interchangeability of Parts of Speech.
- (d) The introduction of New Words.

Writers did not hesitate to sacrifice grammatical accuracy to clearness and brevity. In addition we must remember that the Plays were intended to be spoken not read. Absolute grammatical accuracy and precise syntax might have produced polished sentences and phrases, but would have sacrificed the vigour and fire, which are such marked characteristics of the Plays.

The following lists give illustrations of these characteristics of the language of Shakespeare as found in the present Play.

I. INTERCHANGEABILITY OF PARTS OF SPEECH.

Not only shall we find Adjectives for Adverbs, Nouns as Verbs, etc., but abstract words used in a concrete sense, Transitive Verbs used intransitively, and many other free methods indicative of the use of the Period. Some examples are:—

1. Adjectives.

(a) Used interchangeably as Adverbs.

- "Nor none is *like* to have" (I. ii. 19).
- "More than *common* tall" (I. iii. 120).
- "I'll bring you to him *straight*" (II. i. 69).
- "He is not *like* to marry me well" (III. iii. 93).
- "I must tell you *friendly* in your ear" (III. 5. 59)
- "And *like* enough to consent" (IV. i. 72).

- "Very *excellent* good" (V. i. 31).
 "And *like* to have fought one" (V. iv. 49).
 "Bear your body more *seeming*" (V. iv. 72).
 "Thou speakest *wiser* than thou art aware of" (II. iv. 59).
 "May go *dark* to bed" (III. v. 39).
 "I'll write it *straight*" (III. v. 136).
 "To have the touches *dearest* prized" (III. ii. 157).

(b) Used interchangeably as Nouns.

- "On such a *sudden*" (I. iii. 28).
 "But the *fair* of Rosalind" (III. ii. 97).
 "A passion of *earnest*" (IV. iii. 192).

(c) Used interchangeably as Verbs.

- "*Fleet* the time carelessly" (I. i. 125).
 "Thus *moral* on the time" (II. vii. 29).

[Moral, as an adjective, in Shakespeare = (1) pertaining to good morals.
 (2) moralizing.]

2. Adverbs.

(a) Used interchangeably as Adjectives.

- "Yet he looks *successfully*" (I. ii. 161).
 "My *often* rumination" (IV. i. 21).
 "Those that she makes honest, she makes very *ill-favoured*;
 (I. ii. 41).
 "What, you look *merrily*" (II. vii. 11).
 "Looks he as *freshly* as he did" (II. ii. 239).

(b) Used interchangeably as Nouns.

- "The *why* is as plain as way to parish church" (II. vii. 52).
 "One of them thought but of an *If*" (V. iv. 105).
 "Your *If* is the only *peacemaker*" (V. iv. 107).

3. Nouns.

(a) Used interchangeably as Adjectives.

- "*Velvet* friends" (II. i. 50).
 "Midnight pillow" (II. iv. 27).
 "Remainder biscuit" (II. vii. 39).
 "Coward gates" (III. v. 13).
 "Your *Bugle* eyeballs" (III. v. 47).
 "In the *neighbour* bottom" (IV. iii. 87).

(b) Used interchangeably as Adverbs.

- "It grows *something* stale" (II. iv. 64).
 "Your accent is *something* finer" (III. ii. 355).
 "*Something* browner than Judas's" (III. iv. 8).

(c) Used interchangeably as Verbs.

- "The motley fool thus *moral* on the time" (II. vii. 29).
 (See also under adjectives.)
 "They that *reap* must *sheaf* and bind" (III. ii. 111).
 "If you do *sorrow* at my grief in love" (III. v. 87).
 "She *Phebes* me" (IV. iii. 43).
 "Whose boughs were *mossed* with age" (IV. iii. 116).
 "Will I *estate* upon you" (V. ii. 13).

4. Verbs.

(a) Used interchangeably as Nouns.

"Afflict me with thy *mocks*" (III. v. 33).

(b) Intransitive used interchangeably with Transitive.

"*Stays* me here at home unkept" (I. i. 8.).

"We *stay'd* her for your sake" (I. iii. 70).

"The common executioner . . . *falls* not the axe upon the humbled neck" (III. v. 5).

"Who . . . *basked* him in the sun" (II. vii. 15).

"God *rest* you merry" (V. i. 68).

"*Beware* my censure" (IV. i. 205).

(c) Transitive used interchangeably with Intransitive.

"I do not *shame*" (IV. iii. 151).

"And these things *finish*" = conclude (V. iv. 147).

5. Abstract words used in a concrete sense.

"Till *necessity* be served" = the needy (II. vii. 89).

"And unregarded *age* in corners is thrown" = an aged individual (II. iii. 42).

II. BREVITY AND EMPHASIS.

The desire for brevity will explain many omissions. Notable illustrations are—

1. Omission of the Relative.

"But is there any *else* (*that*) longs to see this broken music" (I. ii. 148).

"There is a man (*who*) haunts" (III. ii. 373).

"There's a girl (*who*) goes before the priest" (IV. i. 144).

"Better than him (*whom*) I am before" (I. i. 46).

"Here's a young maid (*who is*) with travel much oppressed" (II. iv. 76).

"But that (*which*) they call compliment" (II. v. 26).

"'Tis I (*who*) must make conclusion" (V. iv. 133).

"There be some women . . . (*who*) would have gone" (III. v. 124).

"There is a youth here . . . (*who*) lays claim to you" (V. i. 7).

"Seeking the food (*which*) he eats" (II. v. 43).

"Her (*whom*) you call Rosalind" (IV. i. 203).

"The owner of the house (*whom*) I did enquire for" (IV. iii. 98).

2. Omission of the Subject.

"And as thou sayest (*he*) charged my brother" (I. i. 297).

"(*I*) pray heaven" (I. ii. 206).

3. Omission of Verb of Motion.

"Who should (*go*) down" (I. ii. 224).

"They will (*come*) together" (V. ii. 44).

"To him will I (*go*)" (V. iv. 191).

"Then must I (*go away*) from the smoke" (I. ii. 297).

"Let's (*go*) away" (I. iii. 138).

- "(Get) out fool!" (III. ii. 101).
 "(Go) back, friends" (III. ii. 164).
 "It will (go) out at the casement" (IV. i. 167).

4. Omission of "to" with Verb of Motion.

- "I will go (to) buy my fortunes" (I. i. 79).
 "Let us go (to) thank him and encourage him" (I. ii. 249).
 "I'll go (to) sleep" (II. v. 66) (IV. i. 230).
 "I'll go (to) see the duke" (II. v. 67).
 "I'll go (to) find a shadow" (IV. i. 228).

Emphasis is denoted—

1. In the double negative. The use of the double negative is not an error on Shakespeare's part; it is the common use in Early English to denote emphatic negation.

- "Yet give no thousand crowns *neither*" (I. i. 93).
 "Nor none is like to have" (I. ii. 19).
 "This is not Fortune's work *neither*" (I. ii. 54).
 "Nor did not with unbashful forehead" (II. iii. 50).
 "I cannot go no further" (II. iv. 9).
 "No wit by nature nor art" (III. ii. 32).
 "Nor, I am sure, there is no force in eyes" (III. v. 26).
 "Nor shall not" (II. vii. 89).
 "Nor ne'er wed woman" (V. iv. 131).

2. In double comparatives and superlatives.

- "The *lesser* is his daughter" (I. ii. 282).
 "A *more sounder* instance" (III. ii. 64).
 "A walled town is *more worthier* than a village" (III. iii. 60).

3. In the repetition of the subject.

- "Very good orators, when they are out, *they* will spit" (IV. i. 78).
 "Leander, *he* would have lived" (IV. i. 104).
 "A man that had a wife with such a wit, *he* might say" (IV. i. 171).

III. WE MAY NOTE ALSO.

1. The use of the Nominative Absolute.

The absolute case in Greek is the Genitive; in Latin the Ablative; in Anglo-Saxon the Dative. Shakespeare in the transition period drops the inflection but retains the idiom. The use of the Dative Absolute in Early English explains the frequent use of the Nominative Absolute by Elizabethan writers.

- "*Being* ever from their cradles bred together" (I. i. 114).

Nominative omitted: being bred=*they being bred*.

- "*Thou* present" (III. i. 4).

- "And wooing, she should grant" (V. ii. 3).

Nominative omitted: wooing=*thou wooing*.

- "A boar spear in my hand" (I. iii. 123).

- "His acts being seven ages" (II. vii. 143).

- "My godhead laid apart" (IV. iii. 50).

- "Head on ground" (IV. iii. 127).

2. The use of the Dative Case.

"So please *you*" (I. i. 97).

"So please *you* give *us* leave" (I. ii. 165).

"And kill *us* venison" (II. i. 21).

"Delay *me* not the knowledge of his chin" (III. ii. 218). *Me* is ethic dative.

"*Me*thought" (V. iv. 29). *Me* is dative=It seemed to me.

3. The use of "*His*" with a neuter noun where we now use "*Its*."

The neuter possessive form "*its*" is of later date than Shakespeare's time, when it was just beginning to be used. The A.S. possessive form both in the masculine and neuter gender was "*his*."

"Pipes and whistles in *his* sound" (II. vii. 163).

4. The frequent non-agreement of the verb with the subject, e.g.

(a) A singular Verb with a plural nominative.

"There comes an old man and *his* three sons" (I. ii. 124).

"There is none of my uncle's marks upon you" (III. ii. 383).

"Here comes a lover of mine and a lover of hers" (V. ii. 81).

"*Here's* eight that must take hands."

[These are all slips that a speaker might well make, and naturally when the Verb precedes the subject which is not yet expressed. Of course correct syntax requires that the Verb should be in the plural in each instance.]

"That thou and I am one" (I. iii. 102).

[The verb may be taken as agreeing with the nearer nominative.]

"Tis such fools as you

That makes the world full of ill-favoured children" (III. v. 53).

[A common grammatical construction by which the relative is attracted to the number of the nearer antecedent. So "*that*" agrees with "*you*," and not with "*fools*."] "

"Your patience and your virtue well deserves it" (V. iv. 194).

[We may imagine a single idea expressed, i.e. your patient *virtue*, or your virtuous patience, and so the Verb is singular.]

"Our master and our mistress seeks you" (V. i. 69).

[Either an instance of the Verb agreeing with the nearer nominative, or in the singular because a single idea is expressed conveying the thought that the master and mistress are united in the search.]

But instances of a singular verb with two singular subjects are common in all Elizabethan writers.

"If the scorn of your bright eyne

Have power to raise such love in mine" (IV. iii. 56-7).

[Here the verb is attracted to the number of the nearer noun, and agrees with "*eyne*" = eyes, and not with scorn. Mr. Abbott styles this idiom as "confusion of proximity," a better definition is "attraction to the nearer noun." Such instances are not uncommon in Elizabethan writers, but in a modern writer such usage would be condemned as an outrage on the rules of syntax.]

(b) A Plural Verb with a Singular Nominative.

"A mighty power; which were on foot" (V. iv. 163).

["*Power*" is used by Shakespeare in the sense of "armed force or forces," the singular form being retained even when plurality is intended. Hence we often find the verb is plural though the subject "*power*" is apparently singular.]

5. The use of Compound Words.

Elizabethan writers freely coined Compound Words in order to express their meaning, and in doing so did not follow rules which would be now observed. Examples of Compound Words are—

City-woman (II. vii. 75).
 Deep-contemplative (II. vii. 31).
 Fancy-monger (III. ii. 378).
 Freestone-coloured (IV. iii. 28).
 Giant-rude (IV. iii. 38).
 Hard-favoured (III. iii. 29).
 Horse-stealer (III. iv. 24).
 Ill-favouredly (I. ii. 42).
 Ill-inhabited (III. iii. 10).

Lack-lustre (II. vii. 21).
 Love-shaked (III. ii. 381).
 Motley-minded (V. iv. 41).
 New-fangled (IV. i. 156).
 Point-device (III. ii. 397).
 Sale-work (III. v. 43).
 Stalking-horse (V. iv. 112).
 Wide-enlarged (III. ii. 148).
 Wedlock-hymn (V. iv. 144).

6. Many words have changed either their form or meaning.

A list of the principal words coming under this head is appended.
 Compare also pp. 159-167.

Abuse=deceive.
 Beholding=beholden.
 Bestow=to place.
 Breather=living creature.
 Calling=title, appellation.
 Censure=opinion.
 Colour=kind.
 Conceit=imagination.
 Condition=disposition.
 Curtile-axe=cutlass.
 Dear=excessive.
 Disable=depreciate.
 Envious=malicious.
 Estate=bestow, settle as an estate.
 Exterminated=extermination.
 Eyne=eyes.
 Fantasy=love thoughts.
 Favour=appearance.
 Fond=foolish.
 Free=innocent.
 Gain=gladly.
 Handkercher=handkerchief.
 Honest=virtuous.

Humorous=capricious.
 Hyen=hyena.
 Intendment=intention.
 Justly=exactly.
 Knave=boy.
 Leer=countenance, complexion.
 Nice=fastidious.
 Observance=respect, homage.
 Parlous=perilous.
 Presently=immediately.
 Prevent=anticipate.
 Proper=handsome.
 Purchase=acquire.
 Quail=flag, slacken.
 Remorse=compassion.
 Removed=remote.
 Resolve=answer.
 Senseless=insensible.
 Still=ever.
 Taxation=censure, satire.
 Tender=regard.
 Waste=spend, consume.
 Yond=yonder.

Under this head we may note certain Participle forms.

Spoke=spoken (I. i. 89).
 Sweat=sweated (II. iii. 58).
 Broke=broken (II. iv. 40).
 Eat=eaten (II. vii. 88).

Love-shaked=loveshaken (III. ii. 381).
 Swam=swum (IV. i. 41).
 Begot=begotten (IV. i. 223).
 Trod=trodden (V. iv. 45).

We may note the Grammatical Peculiarities in the following.

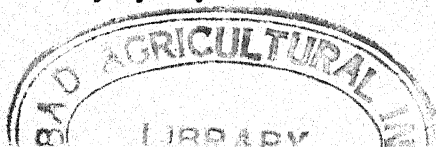
- I. i. 2. Poor a thousand. Inversion of the article. See "*So rare a wondered father*" (*Temp.* IV. i. 125). "*What poor an instrument*" (*A. and C.* V. ii. 236).
- I. i. 46. Better than him I am before. Him, contracted to the case of the relative "whom" which is omitted.
- I. i. 116. To stay. Gerundial infinitive, here expressing the *consequence*. This infinitive generally expresses the *purpose*.
- I. i. 122. A many merry men. Probably many is the old noun "many" and so the expression=*a many of merry men*.
- I. i. 135. Shall acquit him well. Him, personal used for reflexive=*himself*.
- I. i. 137. For your love. Your. The possessive pronoun used for an objective genitive=*for love of you, i.e. the love I have for you*.
- I. i. 154. Thou wert best look to it. In Chaucer and earlier writers preference is expressed by "(To) me (it) were lever (Germ. *lieber*)" *i.e.* "more pleasant." Me is dative. This construction was replaced by "I were liefer"=*better*. As the second person of the pronoun "you" can be either nominative or dative, we may here see the origin of the confusion. "Answer truly, you were best" (*Julius Cæsar* III. iii. 15). You is dative, but Shakespeare regarded it as nominative; *cf.* "If you please"=*If it please you*.
- I. i. 172. My soul . . . hates nothing more than he. He (nominative) should be him (objective). In the play we have "she"=*woman*. If we take "He"=*man*, we may render "*more than that man*." Thus we can see how easily the irregularity could creep in.
- I. ii. 18. My father hath no child but I. Originally "but" was a conjunction and the verb was not expressed in similar phrases. Hence the use of the nominative where we should employ the objective (see also I. ii. 277).
- I. ii. 120. For the best is yet to do. Active infinitive for modern passive=*to be done*.
- I. ii. 133. Which Charles. Which, originally an adjective, is used with the repeated antecedent for greater exactness.
- I. ii. 163. Are you crept. Are, Shakespeare uses "be" as the auxiliary with many intransitive verbs, especially verbs of motion, particularly when he desires to lay emphasis on the present state.
- I. ii. 193. I confess me much guilty. Me used reflexively=*myself*. This use is not uncommon with Shakespeare.

- I. ii. 194. To deny. Gerundial infinitive expressing the cause=*in denying*.
- I. ii. 218. Come your ways. Ways, old genitive used adverbially=*on your way*.
- I. ii. 277. More suits you to conceive than I to speak of. I. Abbott explains by regarding the conjunction "than" as introducing a new sentence, instead of connecting two clauses=*than I (find suitable) to speak of*.
- I. iii. 46. If that thou be'st found. "Be, Beest, etc., was used in A.S. (*beon*) generally in a future sense. Hence, since the future and subjunctive are closely connected in meaning, *be* assumed an exclusively subjunctive use; and this was so common, that we not merely find 'if it *be*,' but also 'if thou *beest*,' where the indicative is used subjunctively" (*Abbott*).
- I. iii. 68. So much to think. To may=*as to, or, to think may be gerundial infinitive=in thinking*.
- I. iii. 102. Thou and I am one. Am, attracted in agreement with the nearest subject.
- II. I. 33. The which place. The antecedent is repeated for the sake of definiteness (see I. ii. 133). The antecedent expressed in "under the oak" is very indefinite.
- II. I. 62. To fright. To kill. Gerundial infinitives expressing purpose=*in frightening—in killing*.
- II. iii. 10. Some kind of men. Kind of men. If we take these words as a compound noun the construction is simple; or we may regard "*some*" as agreeing with "*men*," through what is termed "confusion of proximity."
- II. iii. 11. Them, a redundant object.
- II. iv. 6. Doublet and hose ought to show itself. The idea is singular. "Doublet and hose" represent Rosalind dressed in man's clothes, and therefore=*a man*.
- II. iv. 44. Searching of. Parse "searching" as a verbal noun, not as a participle=*In the searching of*. Cf. "*The kissing of her ballet*" (49) and "*the wooing of a peascod*" (51).
- II. iv. 48. Him. The stone represents Touchstone's rival and so is personified. Hence the pronoun in the masculine gender.
- II. iv. 53. Her. The pea-plant, the personification of Touchstone's love.
- II. v. 5. Come hither. Subjunctive used imperatively=*Let him come hither*.
- II. v. 37. Disputable, used transitively=*disputatious*.

- II. vii. 4. Hearing of a song. Hearing a verbal noun=*in hearing of*.
- II. vii. 119. In the which hope. Which is adjective, hence the repeated antecedent.
- II. vii. 128. Whiles. The old genitive of the noun "while" used adverbially.
- II. vii. 172. To question. Gerundial infinitive expressing manner.
- III. ii. 331. Seven Year. Year is plural, the singular and plural having one common form "*year*."
- III. ii. 392. Your having in beard. Having, a verbal noun=*possession*.
- III. iv. 34. They are both the confirmer. Confirmer—singular for plural. The construction intensifies the similarity of the unreliableness of the word of a lover and that of the reckoning of a tapster.
- III. iv. 40. What talk we of our fathers. What=*Why*. The objective case is used adverbially.
- III. v. 61. Cry the man mercy. Man and mercy are both in the objective case after *cry*. Cry=*Ask*, *i.e.* ask the man for mercy.
- III. v. 62. To be. Gerundial infinitive, expressing cause=*by being*.
- III. v. 94. Since that. That is a conjunctive affix. Other examples are: Whether that (IV. iii. 65); Where that (IV. iii. 128).
- IV. i. 76. You were better speak first=*it were better for you to speak first*. Originally you was dative, "*were*" is impersonal. "*Speak*" is the infinitive without "*to*."
- IV. i. 79. They will spit. They, redundant subject, introduced for the sake of clearness.
- IV. i. 216. Many fathom deep. Fathom is plural, the plural form being the same as the singular.
- V. ii. 112. To love. Gerundial infinitive expressing cause=*for loving you*.
- V. iv. 5. Whiles. Genitive of "while" used adverbially.

PLAY ON WORDS.

- Make. Oliver. "*Now, sir! what make you here?*"
 Orlando. "*Nothing: I am not taught to make anything*" (I. i. 31, 32).
 Make (1) To do=*what are you doing here?* (2) to produce, construct.
 The punning is continued.
 Oliver. "*What mar you then, sir?*"
 Orlando. "*Marry, sir, I am helping you to mar that which God made.*"
 Mar=*to spoil*. Marry=*by Mary*.



Villain. "Wilt thou lay hands on me villain?"

I am no villain " (I. i. 59, 60).

Villain (1) a wicked, depraved person, (2) serf, bondsman.

So also

"And he is thrice a villain that says such a father begot villains"
(I. i. 62, 63).

Natural. "Who perceiveth our natural wits too dull to reason of such goddesses
and hath sent this natural for our whetstone."
(I. ii. 55-7).

Natural (1) pertaining to, produced by nature, (2) idiot.

So also

"When Fortune makes Nature's natural the cutter-off of Nature's
wit" (I. ii. 52-3).

So also

"Such a one is a natural philosopher" (III. ii. 35).

Rank. Touch. "Nay if I keep not my rank,—

Ros. *Thou lovest thy old smell*" (I. ii. 111, 112).

Rank (1) order, position, (2) a strong, offensive smell.

Presence. Le Beau. "Three proper young men of excellent growth and
presence.

Bills. Ros. *With bills on their necks. Be it known unto all men by these
presents*" (I. ii. 128-131).

Presence (1) personal appearance, (2) presents, what is written in a legal
document.

Bills (1) bills or axes for lopping trees; the woodman's weapon, (2)
advertisements, placards.

Suits. "One out of suits with fortune" (I. ii. 255).

Suits (1) livery, dress, (2) request or favour.

Hence we may paraphrase—

either (a) Stripped of the livery of Fortune and so dismissed
from her service.

or (b) One to whom Fortune is not likely to grant any request or
favour.

So also

Jaq. "I am ambitious for a motley coat

Duke S. *Thou shalt have one.*

Jaq. *It is my only suit*" (II. vii. 43, 44).

The pun is obvious.

Reason. "Lame me with reasons" (I. iii. 6).

"One should be lamed with reasons" (I. iii. 8).

Reason (1) talk, conversation, (2) arguments, causes.

Hem. "If I could cry hem; and have him" (I. iii. 20).

The pun is made more marked by pronouncing "have him"—
"ha' him." Rosalind would readily cry 'hem' or cough, if she
could obtain 'him'—i.e. Orlando.

Fall. "You will try in time in despite of a fall" (I. iii. 25).

Fall (1) Falling in love, (2) a fall in wrestling.

Cross. "*Yet I should bear no cross if I did bear you*" (II. iv. 12).

Cross (1) The cross on which the Romans crucified criminals, (2) the cross on the silver coins of Elizabeth.

The allusion in (1) is to the practice of the Romans compelling the condemned man to carry the cross to the place of execution (see also St. Matt. x. 38).

Bear with. "*I had rather bear with you than bear you*" (II. iv. 11).

Bear with=endure, suffer. *Bear*=to carry.

Ware. Ros. "*Thou speakest wiser than thou art ware of.*"

Touch. *Nay I shall ne'er beware of my own wit*" (II. iv. 59, 60).

Ware (1) aware of, (2) beware of.

Clown. *Touch.* "*Hollo, you clown!*"

Ros. *Peace, fool: he's not thy kinsman*" (II. iv. 67, 68).

Clown (1) rustic, bumpkin, (2) Jester.

Touchstone addresses Corin as a bumpkin. Rosalind plays upon the other meaning of the word. Corin is no kinsman of *Touchstone*, and therefore not a "jester."

Answered. Or. "*Till I and my affairs are answered.*"

Jaq. *An you will not be answered with reasons*" (II. vii. 99).

Answered (1) satisfied, (2) replied to.

Betters. *Touch.* "*Your betters, sir.*"

Cor. *Else are they very wretched*" (II. iv. 70, 71).

Betters (1) As used by *Touchstone*=superiors in position, (2) as used by Corin=those who are better off.

Manners. "*Why if thou never wast at Court, thou never sawest good manners; if thou never sawest good manners, then thy manners must be wicked*" (III. ii. 43-45).

Manners (1) deportment, (2) morals.

Medlar. "*I'll graff it with you and then I shall graff it with a medlar*" (III. ii. 120, 1).

Medlar (1) a fruit, (2) then as if spelt "*meddler*"=a busybody.

Heart. "*He comes to kill my heart*" (III. ii. 257).

Heart formerly spelt *hart*, (1) the heart, (2) a stag.

Feet. Cel. "*The feet might bear the verses.*"

Ros. *Ay, but the feet were lame, and therefore stood lamely in the verses*" (III. ii. 176-7).

Feet (1) The foot, part of the human body, (2) divisions of a line in poetry.

Knave. "*Under that habit play the knave with him*" (III. ii. 310).

Knave (1) boy, (2) rogue.

Rosalind means that she will pretend to be a boy, and thus trick Orlando.

Courtship. "*One that knew Courtship too well*" (III. ii. 360).

Courtship (1) court life, courtly manners, (2) courting, wooing.

Suit. Ors. "*What, of my suit?*"

Ros. "*Not out of your apparel and yet out of your suit*" (IV. i. 90-1).

Suit (1) courtship, (2) suit of clothes.

Instrument. "*To make thee an instrument and play false strains upon thee*" (IV. iii. 73).

Instrument (1) a tool, (2) a musical instrument.

Time. Page. "*We lost not our time.*"

Touch. "*By my troth, yes; I count it but time lost to hear so foolish a song*" (V. iii. 36-33).

Time (1) time in music, (2) space of time.

We may note also—

(1) "*In the skirts of the forest, like fringe upon a petticoat*" (III. ii. 350).

(2) "*I am here with thee and thy goats, as the most capricious poet, honest Ovid, was among the Goths*" (III. iii. 7-8).

There is a play on *Golfs* and *goats*, the former word being pronounced very much like the second. Capricious, derived from Latin *capere*, a goat, keeps up the punning.

ANACHRONISMS AND ERRORS.

An Anachronism = an error in dating. So when a writer assigns an event to a date to which it cannot belong he is said to commit an *anachronism*.

When Louis XII. married Anne of Brittany, the last of the independent duchies of France came under the rule of the King of France. Therefore, historically, the time of the play must be before the reign of Louis XII. But watches were not then invented.

Errors. The principal are—

1. I. ii. 86, 87, where the reading of the First Folio is—

"Clo. *One that old Fredericke your father loves.*"

Ros. *My father's love is enough to honour him, etc."*

Clearly this last line should be assigned to Celia.

2. I. ii. 282. "*But yet indeed the taller is his daughter.*"

But Rosalind is the taller of the two cousins. She claims to put on male attire. "*Because that I am more than common tall*" (I. iii. 120).

The text is now printed "*lesser*" following the suggestion of Spedding.

3. I. iii. 78. "*Juno's swans.*" Swans were sacred to Venus not to Juno.

Mr. Wright mentions these and quotes other passages as a proof of hurried and unfinished work.

4. An error in time.

- (1) Oli. *Good Monsieur Charles, what's the new news at the new court?*

Cha. *There's no news at the court, sir, but the old news; that is, the old Duke is banished* (I. i. 102-5).

- (2) Oli. *Where will the old Duke live?*

Cha. *They say he is already in the forest of Arden* (I. i. 120-1).

From these passages we should infer that the banishment of the Duke was recent.

- (3) Duke F. *Ay, Celia, we stay'd her for your sake.*

Celia. *I was too young that time to value her* (I. iii. 70-4).

This passage would make the Duke banished whilst Celia and Rosalind were very young.

- (4) Duke S. *Hath not old custom made this life more sweet?*

Hence the exiles had been resident in the forest for some time.

Notice how passages (1) and (2) are at variance with (3) and (4) as regards the date of the usurpation of Frederick and the banishment of Duke Senior.

SOURCE OF THE PLAY.

Thomas Lodge's Novel *Rosalynde* : Euphues' Golden Legacie.

This Novel was first printed in 1590 and reprinted in 1592.

The full title is :

Rosalynde : Euphues' Golden Legacie, Found after his death in his Cell at Silexcedra, Bequeathed to Philautus Sonnes, nursed up with their Father in England. Fetcht from the Canaries by T. L. Gent. Imprinted by I. Orwin for T. G. and John Busbie, 1590.

"Fetcht from the Canaries." Lodge's Preface explains this phrase. He states that he wrote the novel whilst on a voyage to the Islands of Terceras and the Canaries.

In the Preface we also find the following :

"If you like it, so ; and yet I will bee yours in duetic, if you will be mine in favour." It has been suggested that Shakespeare took the title "As You Like It" from the above extract.

A similar story to Lodge's is found in "The Coke's Tale of Gamelyn," the authorship of which till recently was generally ascribed to Chaucer. Critics now agree that it is the work of some other author.

Lodge's Novel, as indicated by the sub-title, follows the style set by Lyly's *Euphues* (1579), and thence called Euphuism. *Euphues* is represented as an Athenian gentleman distinguished for his elegance, wit, love-making and roving habits. Lodge used his character to exhibit the style affected by the gallants of England in the reign of Elizabeth.

Had Lodge read the *Coke's Tale* ?

If Lodge read the *Tale*, it was most probably in manuscript form, as 1721 is the date of the earliest known printed edition.

The *Tale* gives the story as an old knight with three sons. The knight leaves his property as in the Novel, and there is the faithful old servant, following the fortunes of the younger son.

The eldest and youngest brothers quarrel, also in an orchard. The youngest brother contends with a famous wrestler and overcomes him. He afterwards betakes himself to flight, accompanied by the old servant.

Thus far the Novel corresponds with the *Tale*.

But the Two Kings (corresponding to the Dukes of Shakespeare's Play), their daughters, the life in the forest with the various characters and the love stories are the work of Lodge, and are not found in the *Tale*. [The characters of Touchstone, Jaques and Audrey are not found in the Novel.]

Had Shakespeare read the *Coke's Tale*?

There are certain minor incidents in which the Play agrees with the *Tale*. The principal are:

- (1) The wish of the eldest brother that the youngest brother should "break his neck" when contending with the wrestler.
- (2) The conduct of the old man at the ill-fortune of his sons in the wrestling. In the *Tale* he laments their fate. In the Novel he betrays no emotion.

But none of the resemblances are sufficiently strong to compel the conclusion that Shakespeare must have read the *Tale*.

But if Lodge availed himself of the *Tale*, as is almost certain that he did, Shakespeare may well have done the same.

A COMPARISON OF LODGE'S NOVEL WITH THE PLAY.

The differences will be found in detail in the appendix. The following summary is given for easy reference on the part of the Student:—

| Lodge's " <i>Rosalynde</i> ." | Names. | Shakespeare's " <i>As You Like It</i> ." |
|---|-------------------|--|
| The old knight and his family. | | |
| Sir John of Bordeaux. | = | Sir Rowland de Boys. |
| Saladyne | = | Oliver |
| Fernandine | } his three sons. | = Jaques |
| Rosader | | = Orlando |
| Adam Spencer (the servant) | = | Adam (the servant). |
| The Court. | | |
| King Gerismond (banished). | = | Duke Senior (banished). |
| King Torismond (usurper). | = | Duke Frederick (usurper). |
| Rosalynde (daughter of Gerismond). | = | Rosalind (daughter of Duke Senior). |
| Alinda (daughter of Torismond). | = | Celia (daughter of Duke Frederick). |
| Other Characters. | | |
| A Norman (the wrestler). | = | Charles (the wrestler). |
| Coridon (shepherd). | = | Corin (shepherd). |
| Montanus (shepherd). | = | Silvius (shepherd). |
| Phebe (shepherdess). | = | Phebe (shepherdess). |
| The assumed names Ganymede and Aliena are alike in the novel and in the play. | | |
| Touchstone, Jaques, Audrey are characters entirely Shakespeare's own. Amiens, Le Beau, Dennis, Sir Oliver Martext, William and other minor characters are necessarily peculiar to the play. | | |

Incidents.

NOVEL (Rosalynde).

PLAY (As You Like It).

At Court.

1. A Tournament with wrestling.
2. The old man has two sons, who were killed outright. He exhibits indifference at their fate.
3. After the wrestling King Torismond treats Rosader courteously on hearing of his parentage.

1. A wrestling match only.
2. The father laments the injuries of his three sons with "pitiful dole."
3. After the wrestling Duke Frederick would Orlando had "been son to some one else."

The Banishment and Flight.

1. King Torismond fears that Rosalynde may marry one of his nobles and thus become a formidable rival for the throne.
2. Alinda is banished because she sides with Rosalynde and speaks in her defence.
3. Rosalynde adopts male attire and represents herself as the page of Alinda.
4. The cousins set out for the forest alone.

1. Duke Frederick banishes Rosalind in a fit of capricious anger.
2. Celia voluntarily accompanies Rosalind.
3. Rosalind (in boy's dress) and Celia are brother and sister.
4. Shakespeare creates the character of Touchstone, who accompanies the maidens in their flight.

In the Forest.

1. The verses on the trees are written by Montanus to Phebe.
2. Aliena is attacked by robbers. Rosader comes to her rescue, but is wounded and would have been overpowered but for the timely arrival of Saladyne, already reconciled to him. This incident accounts for Saladyne's falling in love with Aliena.
3. A priest performs the marriages.

1. Orlando writes the verses and addresses them to Rosalind.

(This incident is entirely omitted by Shakespeare.)

The Restoration of the Exiles.

The restoration is accomplished by a revolt of twelve peers against King Torismond. King Gerismond, Saladyne and Rosader join the peers. In the battle Torismond is slain.

3. Hymen officiates at the nuptials.

Duke Frederick, alarmed at the numbers resorting to the Duke in the forest, raises an army and marches to the forest. He meets a hermit who converts him. Then he resigns his crown to his banished brother, restores their forfeited estates to the exiles, betakes himself to a monastery, where he is joined by the "melancholy" Jaques.

CHARACTERISTICS OF THE PLAY.

As You Like It belongs to the second period of Shakespeare's plays. It is one of what Mr. Furnivall styles "The Three Sunny or Sweet-Time Comedies," viz., *Much Ado*, *As You Like It*, *Twelfth Night*, and is anterior to what the same critic styles The Darkening Comedy, viz., *Twelfth Night*.

"A period of the author's intellectual history which was soon to end with the *Twelfth Night*; after which graver thoughts took fuller possession of his mind, and he turned away from the more brilliant aspect of the world and the playful exposure of its follies and frailties to deal with man's sufferings and crimes, his darker and sterner emotions."—VERPLANCK.

The third period contains the great tragedies of *Julius Cæsar*, *Hamlet*, *Othello*, *Lear* and *Macbeth*.

Shakespeare has converted the Forest of Arden into another Arcadia where they "fleet the time carelessly, as they did in the golden world. It is the most ideal of any of this author's plays. It is a pastoral drama, in which the interest arises more out of the sentiments and characters than of the actions and situations. It is not what is done, but what is said, that claims our attention."—HAZLITT.

Hence the play has been styled :

1. "A Comedy of Dialogue rather than a Comedy of Incident."

But there are incidents and some of them very striking, *e.g.*, the quarrel of the brothers; the wrestling scene; the banishment of Orlando and the subsequent banishment of Oliver; rude interruption of Orlando upon the duke and his followers whilst banquetting; the reconciliation of the brothers, and others. Yet Shakespeare has avoided incident as far as possible. The theme of the play is the mutual love of Rosalind and Orlando, and the happy re-union of all the separated characters. Accordingly no incidents are introduced save those that tend to the above objects, and the characters themselves are illustrated rather by dialogue than action. But could Jaques, Rosalind, Orlando and Touchstone, the four chief characters of the play, be made more real to us by any incidents? Could the themes of love, reconciliation and contentment have been more clearly represented? Dialogue which presents the contrasts between the different characters and portrays the different scenes of life is for Shakespeare's purpose more powerful than incident.

2. Cheerfulness under adversity. "We must brave misfortune with equanimity and meet our destiny with resignation."

We have three examples.

- (1) Rosalind, who has lost her father, is banished, and has, apparently, lost her lover.
- (2) Orlando, tyrannized over by his brother, a refugee and separated from his love.
- (3) The Duke, deprived of his dominions, separated from his daughter, living in the forest in cheerful simplicity.

3. Repentance and reconciliation are better than revenge, thus, according to Mr. Furnivall, reaching forward in anticipation to the lesson of the Fourth Period.

The examples are,

The Reconciliation of the two brothers, Orlando and Oliver.

The Repentance of Duke Frederick.

It may be called the Comedy of Leisure.

"Charles Lamb used to call *Love's Labour's Lost*, the 'Comedy of Leisure,' because its personages not only 'led purely ornamental lives' but were well content to do so, and having nothing to do did it agreeably. He might have given the title in a higher sense to *As You Like It*, where the pervading feeling is that of a refined and tasteful, yet simple and unaffected throwing off of the stiff 'lendings' of artificial society, and this is done by those who had worn those trappings with ease and grace."—VERPLANCK.

"Equally original in its poetical character with the *Midsummer Night's Dream* and *The Tempest*, it differs from both in this—that they are founded on the fanciful mingling of the supernatural with the natural, while here all is human and natural and yet throughout it is idealized truth."—VERPLANCK.

"*As You Like It* is less magnificent than the *Merchant of Venice*, which had not long preceded it, and less exhilarating than the *Twelfth Night*, which soon followed it; and yet it keeps up and leaves a more uniformly pleasurable impression than either."—VERPLANCK.

Hazlitt remarks:—

"There is hardly any of Shakespeare's plays that contains a greater number of phrases that have become in a manner proverbial. If we were to give all the striking passages, we should give half the play."

He then proceeds to make a selection, viz.:

The meeting of Orlando with Adam.

The exquisite appeal of Orlando to the humanity of the Duke and his company to supply him with food for the old man, and their answer.

The Duke's description of a country life.

The speeches of Jaques, viz.:

His moralizing over the wounded deer.

His meeting with Touchstone in the forest.

His apology for his own melancholy and his satirical vein.

The well-known speech on the stages of human life.

The song of "Blow, blow, thou winter wind."

The picture of the snake wreathed round Oliver's body while the lioness watches her sleeping prey.

Rosalind's descriptions:

Of the marks of a lover.

Of the progress of time with different persons.

Touchstone's:

Lecture to the shepherd.

His defence of cuckolds.

His panegyric on the virtues of "an If."

"All these," adds Hazlitt, "are familiar to the reader: there is one passage of equal delicacy and beauty which may have escaped him, and with it we shall close our account of *As You Like It*. It is Phebe's description of Ganymede, at the end of the third act. 'Think not I love him, though I ask for him.'" (III. v. 108-128).

Literary Notices.

"In no other play, at least, do we find the bright imagination and fascinating grace of Shakespeare's youth so mingled with the thoughtfulness of his maturer age."

"Few comedies of Shakespeare are more generally pleasing, and its manifest improbabilities do not much affect us in perusal. The brave, injured Orlando, the sprightly but modest Rosalind, the faithful Adam, the reflecting Jaques, the serene and magnanimous Duke, interest us by turns, though the play is not so well managed as to condense our sympathy, and direct it to the conclusion."—HALLAM.

"Though this play, with the exception of the disguise and self-discovery of Rosalind, may be said to be destitute of plot, it is yet one of the most delightful of the dramas of Shakespeare. Nothing, in fact, can blend more harmoniously with the romantic glades, and magic windings of Arden, than the society which Shakespeare has placed beneath its shades. The effect of such scenery, on the lover of nature, is to take full possession of the soul, to absorb its very faculties, and, through the charmed imagination, to convert the workings of the mind into the sweetest sensations of the heart, into the joy of grief, into a thankful endurance of adversity, into the interchange of the tenderest affections; and find we not here, in the person of the Duke, the noblest philosophy of resignation; in Jaques, the humorous sadness of an amiable misanthropy; in Orlando, the mild dejection of self-accusing humility, in Rosalind and Celia, the purity of sisterly affection; whilst love in all its innocence and gaiety binds in delicious fetters, not only the younger exiles, but the pastoral natives of the forest."—DRAKE.

"Upon the whole *As You Like It* is the sweetest and happiest of all Shakespeare's comedies. No one suffers; no one lives an eager intense life; there is no tragic interest in it as there is in *The Merchant of Venice*, as there is in *Much Ado About Nothing*. It is mirthful, but the mirth is sprightly, graceful, exquisite: there is none of the rollicking fun of Sir Toby here; the songs are not 'coziers' catches' shouted in the night-time, 'without any mitigation or remorse of voice,' but the solos and duets of pages in the wild wood, or the noisier chorus of foresters. The wit of Touchstone is not mere clownage, nor has it any indirect serious significances; it is a dainty kind of absurdity, worthy to hold comparison with the melancholy Jaques. And Orlando in the beauty and strength of early manhood, and Rosalind, 'a gallant curtle-axe upon her thigh, a boar spear in her hand,' and the bright, tender, loyal womanhood within, are figures which quicken and restore our spirits; as music does, which is neither noisy nor superficial, and yet which knows little of the deep passion and sorrow of the world."

"Shakespeare when he wrote this idyllic play, was himself in the Forest of Arden. He had ended one great ambition—the historical play; and not yet commenced his tragedies. It was a resting-place. He sends his imagination into the woods to find repose. Instead of the Courts and camps of England, and the embattled plains of France, here was this woodland scene, where the palm tree, the lioness, and the serpent are to be found; possessed of a flora and fauna that flourish in spite of physical geographers. There is an open-air feeling throughout the play. The dialogue, as has been observed, catches freedom and freshness from the atmosphere. After the trumpet tones of *Henry the Fifth* comes the sweet pastoral strain, so bright, so tender. Must it not be all in keeping? Shakespeare was not trying to control his melancholy, when he needed to do that, Shakespeare confronted his melancholy very passionately, and looked it full in the face. Here he needed refreshment, a sunlight tempered by forest boughs, a breeze upon his forehead, a stream murmuring in his ears."—DOWDEN.

The Forest of Arden.

As You Like It "is through and through an English comedy, on English soil, in English air, beneath English oaks; and it will be loved and admired, cherished and appreciated, by English men as long as an English word is uttered by an English tongue. Nowhere else on the habitable globe could its scene have been laid but in England; nowhere else but in Sherwood Forest has the golden age, in popular belief, revisited the earth, and there alone of all the earth, a merry band could, and did, fleet the time carelessly. England is the home of *As You Like It*, with all its visions of the Forest of Arden and heavenly Rosalind, but let it remain there; never let it cross 'the narrow seas.' No Forest of Arden 'rocking on its towery top all throats that gurgle sweet' is to be found in the length and breadth of Germany and France, and without a Forest of Arden there can be no Rosalind."

—FURNESS.

The play is fairly evenly divided between the Complication and the Resolution of the plot.

The Dramatic climax, *i.e.* the point where Complication ends and Resolution begins, is placed in the famous Forest Scene, when Rosalind and Orlando meet (Act III. Scene ii.), very nearly in the centre of the play. The earlier scenes are designed to bring out this meeting, and the subsequent scenes spring out of it.

THE MAIN PLOT.

The love story of Rosalind and Orlando.

- Act I.**
1. The brothers, Orlando and Oliver; the hatred of the latter for the former.
 2. Rosalind at court; her father in banishment.
 3. The wrestling scene and the meeting of the lovers.
 4. The banishment of Rosalind, who is accompanied by Celia.
- Act II.**
1. The Duke and his followers in the forest.
 2. The banishment of Orlando (the lovers apparently further separated).
 3. The meeting of the Duke and Orlando.
 4. Rosalind and Celia arrive in the forest. They do not seek the Duke but buy a farm through Corin. [This is necessary to bring about the meeting of Orlando with Rosalind in disguise as Ganymede.]
- Act III.**
1. The meeting of Orlando and Rosalind as Ganymede. The first love scene and the commencement of the resolution of the plot. This scene marks the dramatic climax.
- Act IV.**
1. The second meeting of Rosalind and Orlando. The wooing goes on apace. The mock marriage of the two by Celia.
 2. Orlando, wounded in killing the lioness, fails to keep his appointment with Rosalind. She swoons at seeing the kerchief stained with his blood, and nearly betrays herself to Oliver.

- Act V.** 1. The third meeting of Rosalind, as Ganymede, with Orlando. She promises that he shall marry Rosalind.
2. Rosalind, as Ganymede, meets her father, the Duke. By the exercise of her pretended magic she reappears as Rosalind by the aid of Hymen, marries Orlando, and is re-united to her father.

THE SUB-PLOTS.

1. The love story of Celia and Oliver, which is brought about—
- (1) By Celia accompanying Rosalind into banishment.
 - (2) By the banishment of Oliver.
 - (3) By the meeting and reconciliation of Oliver and Orlando.
 - (4) By the wound of Orlando which prevents his keeping his appointment with Rosalind. He sends Oliver to explain his absence. Oliver and Celia meet and fall in love.

2. The love story of Phebe and Silvius.

In this there is an amusing complication, for Phebe falls in love with Rosalind, as Ganymede; she chides and flouts Silvius.

Rosalind resolves the complication by getting Phebe to promise that she will marry Silvius if she refuses to marry Ganymede (Rosalind), so when Rosalind appears in her real character Phebe has perforce to carry out her bargain.

4. The love story of Touchstone and Audrey.

Touchstone meets Audrey in the forest, and would be married to her by Sir Oliver Martext, but changes his mind in this respect through the sarcasm of Jaques.

Thus all the pairs of lovers—Rosalind and Orlando—Celia and Oliver—Phebe and Silvius—Audrey and Touchstone—are married at the same time.

5. Minor sub-plots. Two, exhibiting fraternal enmity and repentance.

- (1) Oliver.

- (a) He hates his brother, Orlando.
- (b) The banishment of Oliver leads to the meeting of the brothers in the Forest. Oliver, struck by the noble generosity of Orlando in rescuing him from the lioness, becomes a changed character and is reconciled to his brother.

- (2) Duke Frederick.

- (a) He hates his brother, Duke Senior, and usurps his dukedom.
- (b) When he hears how many are resorting to the banished Duke in the forest, he gathers forces and advances to "*the wild wood*" for the purpose of slaying his brother. Meeting with "*an old*

religious man," he is converted from his purpose, decides to betake himself to monastic life, gives back to the Duke his crown, and restores their lands to the exiled nobles.

The retirement of Duke Frederick to a religious life justifies the separation of Celia from her father, and is a happy means of the restoration of the banished Duke without either bloodshed or the death of Duke Frederick.

THE PLAY COMPARED WITH OTHER PLAYS.

1. The Merchant of Venice.

(a) Antonio, *sad. Jaques, melancholy.*

(b) Rosalind with Portia. Compare—

(1) Rosalind. "*How full of briars is this working-day world.*"
with

Portia. "*My little body is weary of this great world.*"

(2) Rosalind's speech as she assumes the dress of a page.

"*Were it not better,*

*Because that I am more than common tall,
That I did suit me all points like a man?
A gallant curtle-axe upon my thigh,
A boar-spear in my hand; and—in my heart
Lie there what hidden woman's fear there will,—
We'll have a swashing and a martial outside;
As many other mannish cowards have,
That do outface it with their semblances,"*

is similar to the manner in which Portia addresses Nerissa, when the former dons the robes of a Doctor of Laws, and the latter the dress of a clerk.

"*I'll prove the prettier fellow of the two,
And wear my dagger with the braver grace;
And speak between the change of man and boy,
With a reed voice; and turn two mincing steps
Into a manly stride; and speak of frays,
Like a fine bragging youth, . . .
. . . I have within my mind.
A thousand raw tricks of these bragging Jacks,
Which I will practise."*

2. Love's Labour's Lost.

1. In each play there is love at first sight.

2. The Rosalind of *As You Like It* corresponds to the *Rosaline* of *Love's Labour's Lost*. Both maidens assume disguises and thus woo their lovers.

3. The love verses of Orlando have their counterpart in the sonnets written by the numerous lovers.

4. The scenery is similar, viz., woodland. The Park of Navarre is replaced by the Forest of Arden.

5. Armado and Jacquenetta have their counterpart in Touchstone and Audrey.

3. Much Ado about Nothing.

The sallies of wit between Orlando and Rosalind may be compared to those between Benedick and Beatrice. But Rosalind is playful; Beatrice indulges in sharp biting repartee.

4. Midsummer Night's Dream.

(a) The enchanted fairy land of Oberon and Titania corresponds to the Forest of Arden.

(b) The friendship of Helena and Hermia matches that of Rosalind and Celia.

Celia's description of her girl-friendship for Rosalind.

*"We still have slept together,
Rose at an instant, learn'd, play'd, eat together,
And wheresoe'er we went, like Juno's swans,
Still went we coupled and inseparable"* (I. iii. 76-79),

may well be compared with Helena's description of the friendship between herself and Hermia:—

*"We, Hermia, like two artificial birds,
Have with our needles created both one dress,
Both on one sampler, on one cushion sitting,
Both warbling on one song, both in one key.
... So we grew together
Like to a double cherry, seeming parted,
But yet an union in partition"* (M. N. D. III. ii. 208)

5. The Tempest.

The parallel between Prospero and the banished Duke.

6. Twelfth Night.

(a) Viola in a page's attire wins the love of Olivia, as Rosalind gains the affection of Phebe.

7. Two Gentlemen of Verona.

Compare Julia's speech to Lucetta.

Luc. *But in what habit will you go along?*

Jul. *Not like a woman: for I would prevent
The loose encounters of lascivious men:
Gentle Lucetta, fit me with such weeds
As may beseem some well-reputed page."*

with

Ros. *Alas what danger will it be to us,
Maids as we are to travel forth so far?
Beauty provoketh thieves sooner than gold."*

Instances of women in man's attire.

1. Portia } in Merchant of Venice.
 Nerissa }
 2. Rosalind in As You Like It.
 3. Viola in Twelfth Night.
 4. Julia in Two Gentlemen of Verona.
 5. Rosaline in Love's Labour's Lost.
 6. Imogen in Cymbeline.

Instances of women falling in love with a woman in man's attire.

1. Phebe with Rosalind in As You Like It.
 2. Olivia with Viola in Twelfth Night.

THE AUTHORITIES FOR THE PLAY, WITH SHAKESPEARE'S
 DEPARTURES THEREFROM

[Sir John of Bordeaux, a valiant Knight of Malta, on his death-bed calls his three sons to him and divides his estate as follows:]

'First, therefore, unto thee Saladyne, the eldest, and therefore the chiefest pillar of my house, wherewith should be engraved as well the excellency of thy fathers qualities, as the essential fortune of his proportion, to thee I give fourteene ploughlands, with all my manner houses and richest plate. Next, unto Fernandine I bequeath twelve ploughlands. But, unto Rosader, the youngest, I give my horse, my armour, and my lance with sixteene ploughlands; for if the inward thoughts be discovered by outward shadows, Rosader will exceed you all in bountie and honour.'

Saladyne becomes Oliver.
 Fernandine becomes Jaques.
 Rosader becomes Orlando.

Orlando's share is "poor a thousand crowns." In the novel he obtains a larger share than either of his brothers.

[As the Knight's wishes were expressed verbally and not in writing, Saladyne proposes to disregard them that he may take to himself the portions of his brothers who are under age.]

ACT I.—SCENE I.

'Let him know little, so shall he not be able to execute much: suppress his wittes with a base estate, and though hee be a gentleman by nature, yet forme him anew, and make him a peasant by nourture. So shalt thou keepe him as a slave, and raigne thy selfe sole lord over all thy fathers possessions. As for Fernandine, thy middle brother, he is a scholler and hath no minde but on Aristotle: let him reade on Galen while thou

rifest with golde, and pore on his booke til thou doest purchase landes: witte is great wealth; if he have learning it is enough, and so let all rest.

Closely followed in the play; Jaques is sent to the university (school) whilst Orlando is brought up as a farm servant.

'In this humour was Saladyne, making his brother Rosader his foote boy for the space of two or three yeares, keeping him in such servile subjection, as if he had been the sonne of any country vassal. The young gentleman bare all with patience, til on a day, walking in the garden by himselfe, he began to consider how he was the sonne of John of Bourdeaux, a knight renowned for many victories, and a gentleman famozed for his vertues; how, contrarie to the testament of his father, hee was not only kept from his land and intreated as a servant, but smothered in such secret slaverie, as hee might not attaine to any honourable actions. Alas, quoth hee to himselfe (nature woorking these effectuall passions) why should I that am a gentleman borne, passe my time in such unnatural drudgery? were it not better either in Paris to become a scholler, or in the court a courtier, or in the field a souldier, then to live foote boy to my own brother? nature hath lent me wit to conceive but my brother denied mee art to contemplate: I have strength to performe any honorable exploit, but no libertie to accomplish my vertuous indevours: those good partes that God hath bestowed upon mee, the envy of my brother doth smother in obscuritie; the harder is my fortune, and the more his forwardnes. With that, casting up his hand he felt haire on his face, and perceiving his beard to bud, for choler hee began to blush, and swore to himselfe he would be no more subject to such slaverie. As he was thus ruminating of his melancholie passions in came Saladyne with his men, and seeing his brother in a browne study, and to forget his wonted reverence, thought to shake him out of his dumps thus. Sirha (quoth he) what is your heart on your halfe peny, or are you saying a dirge for your father's soul? what, is my dinner readie? At this question Rosader, turning his head ascance, and bending his browes as if anger there had ploughed the furrowes of her wrath, with his eyes full of fire, hee made this replie. Doest thou aske mee, Saladyne, for thy cates? aske some of thy churles who are fit for suche an office: I am thine equal by nature, though not by birth, and though thou hast more cardes in the bunch, I have as many trumpes in my handes as thy selfe. Let me question with thee, why thou hast feld my woods, spoyled my manner houses, and made havocke of suche utensalles as my father bequeathed unto mee? I tell thee, Saladyne, either answer mee as a brother, or I wil trouble thee as an enemye.

Shakespeare makes Adam the only servant present.

'At this replie of Rosaders Saladyne smiled, as laughing at his presumption, and frowned as checking his folly: he therefore took him vp thus shortly: What, sirha, wel I see early pricks the tree that will prove a thorne: hath my familiar conversing with you made you coy, or my good looks drawne you to be thus contemptuous? I can quickly remedie such a fault, and I will bend the tree while it is a wand. In faith, sir boy, I

have a snaffle for such a headstrong colt. You, sirs, lap holde on him and binde him, and then I will give him a cooling carde for his choller. This made Rosader halfe mad, that stepping to a great rake that stood in the garden, hee laide such loades upon his brothers men that hee hurt some of them, and made the rest of them run away. Saladyne seeing Rosader so resolute, and with his resolution so valiant, thought his heeles his best safetie, and tooke him to a loafe adjoyning to the garden, whether Rosader pursued him hotlie.'

These words appeased the choller of Rosader, for he was of a mild and courteous nature, so that hee layde downe his weapons, and upon the faith of a gentleman assured his brother he would offer him no prejudice: whereupon Saladyne came down, and after a little parley, they embraced each other and became friends.

No servants are present but Adam.

Orlando seizes Oliver by the throat, but releases him and departs with Adam.

Adam intervenes and deprecates the quarrel. Oliver styles him "old dog."

Thus we miss the servants bidden by Saladyne to seize Rosader, the latter's vigorous defence of himself and the flight of Saladyne, and the subsequent temporary reconciliation of the brothers.

'Thus continued the pad hidden in the strawe, til it chaunced that Forismond, king of France, had appointed for his pleasure a day of wrastling and of tournament to busie his commons heades, least, being idle, their thoughts should runne upon more serious matters, and call to remembrance their old banished king. A champion there was to stand against all commers, a Norman, a man of tall stature and of great strength: so valiant, that in many such conflicts he alwaies bare away the victorie, not only overthrowing them which hee incountred, but often with the weight of his bodie killing them outright. Saladyne hearing of this, thinking now not to let the ball fal to the ground, but to take opportunities by the forehead, first by secret meanes convented with the Norman, and procured him with rich rewards to sweare, that if Rosader came within his clawes hee would never more returne to quarrel with Saladyne with his possessions. The Norman desirous of pelfe, as (*quis nisi mentis inops oblatum respuit aurum*) taking great gifts for litle gods, tooke the crownes of Saladyne to performe the stratagem. Having thus the champion tied to his vilanous determination by oath, hee prosecuted the intent of his purpose thus:—He went to young Rosader, who in all his thoughts reacht at honour, and gazed no lower then vertue commanded him, and began to tel him of this tournament and wrastling; how the king should bee there, and all the chief peeres of France, with all the beautiful damosels of the countrey. Now, brother, quoth hee, for the honor of Sir John of Bordeaux, our renowned father, to famous that house that never hath bin found without men approved in chivalrie, shewe thy resolution to be peremptorie. For myselfe thou knowest, though I am eldest by birth, yet never having attempted any deedes of armes, I am yongest to performe any martial exploit, knowing better how to survey my lands then to charge my lance: my brother Ferdynand hee is at Paris poring on a few papers, having more insight into sophistrie and principles of philosophie, then anie warlyke indeveurs:

but thop, Rosader, the youngest in yeares but the eldest in valour, art a man of strength, and darest doo what honour allowes thee. Take thou my fathers launce, his sword, and his horse, and hie thee to the tournament, and either there valiantly cracke a speare, or trie with the Norman for the palme of activitie.'

Shakespeare omits the circumstance of Saladyne urging Rosader to take part in the tournament, do credit to their father's renown, and gain honour for himself.

The Norman becomes Charles the wrestler.

[Rosader eagerly followed the advice of his brother.]

ACT I.—SCENE II.

'But leaving him so desirous of the journey, turn we to Torismond, the king of France, who having by force banished Gerismond, their lawfull king that lived as an outlaw in the forest of Arden, sought now by all means to keep the French busied with all sports that might breed their content. Amongst the rest he had appointed this solemne turnament, wherunto hee in most solemne maner resorted, accompanied with the twelve peers of France, who, rather for fear than love, graced him with the shew of their dutiful favours. To feede their eyes, and to make the beholders pleased with the sight of most rare and glistring objects, he had appoynted his owne daughter Alinda to be there and the fair Rosalynd, daughter unto Gerismond, with al the beautiful dammoselles that were famous for their features in all France.'

Torismond, king of France, becomes Duke Frederick.

Gerismond, the rightful king, becomes the banished Duke.

Alinda, the daughter of Torismond, becomes Celia.

Rosalynd, the daughter of Gerismond, becomes Rosalind.

There is no tournament only the wrestling.

'At last when the tournament ceased, the wrastling beganne, and the Norman presented himselfe as a chalenger against all commers, but hee looked lyke Hercules when he advaunst himself agaynst Acheloüs, so that the furie of his countenance amazed all that durst attempte to incounter with him in any deed of activitie: til at last a lustie Francklin of the country came with two tall men, that were his sonnes, of good lyniaments and comely personage: the eldest of these dooing his obeysance to the king entered the lyst, and presented himselfe to the Norman, who straight coapt with him, and as a man that would triumph in the glorie of his strength, roused himselfe with such furie, that not onely hee gave him the fall, but killed him with the weight of his corpulent personage; which the yonger brother seeing, lepte presently into the place, and thirstie after the revenge, assayed the Norman with such valour, that at the first incounter hee brought him to his knees: which repulst so the Norman, that recovering himselfe, feare of disgrace doubling his strength, hee stept so stearnely to the yong Francklin, that taking him up in his armes hee threw him against the grounde so violently. that hee broake his necke, and so ended his dayes with his brother.'

Shakespeare represents the old man as having three sons, who are severely hurt, but not killed outright.

In the novel the father regards the death of his sons with stoical fortitude. Shakespeare describes the "pitiful dole" of the old man which made "all the beholders take his part with weeping." In this the play agrees with the "Tale of Gamelyn," and the coincidence has been quoted as a proof that Shakespeare had read the Tale. But Shakespeare may well have deviated from the novel in order to follow nature. The old man would naturally indulge in grief.

Shakespeare describes this part of the wrestling instead of representing it, and thus increases the interest of the final bout.

'With that Rosader vailed bonnet to the king, and lightly leapt within the lists, where noting more the companie then the combatant, he cast his eye upon the troupe of ladies that glistered there lyke the starres of heaven; but at last Love willing to make him as amorous as hee was valiant, presented him with the sight of Rosalynd, whose admirable beautie so invaigled the eye of Rosader, that forgetting himselfe, hee stood and fedde his looks on the favour of Rosalyndes face; which shee perceiving, blusht, which was such a doubling of her beauteous excellence, that the bashful redde of Aurora at the sight of unacquainted Phaeton, was not halfe so glorious.

'The Normane seeing this young gentleman fettered in the lookes of the ladies drave him out of his memento with a shake by the shoulder. Rosader looking backe with an angrie frowne, as if he had been wakened from some pleasant dreame, discovered to all by the furey of his countenance that hee was a man of some high thoughts: but when they all noted his youth, and the sweetnesse of his visage, with a general applause of favours, they grieved that so goodly a young man should venture in so base an action: but seeing it were to his dishonour to hinder him from his enterprise, they wisht him to bee graced with the palme of victorie. After Rosader was thus called out of his memento by the Norman, he roughly clapt to him with so fierce an incounter, that they both fel to the ground, and with the violence of the fal were forced to breathe: in which space the Norman called to minde by all tokens, that this was hee whome Saladyne had appoynted him to kil; which conjecture made him stretch every limbe, and try every sinew, that working his death hee might recover the golde which so bountifully was promised him. On the contrary part, Rosader while he breathed was not idle, but stil cast his eye upon Rosalynde, who to incourage him with a favour, lent him such an amorous looke, as might have made the most coward desperate: which glance of Rosalynd so flied the passionate desires of Rosader, that turning to the Norman hee ranne upon him and braved him with a strong encounter. The Norman received him as valiantly, that there was a sore combat, hard to judge on whose side fortune would be prodigal. At last Rosader, calling to minde the beautie of his new mistresse, the fame of his fathers honours, and the disgrace that should fal to his house by his misfortune, rowsed himselfe and threw the Norman against the ground, falling upon his chest with so willing a weight, that the Norman yielded nature her due, and Rosader the victorie.'

Rosader sees Rosalynd for the first time as she sits among the ladies of the court, watching the tournament, and is so smitten with love that the Norman

rouses him out of his rêvery with a shake of the shoulder. During the wrestle Rosader is fired to exertion by the thought of Rosalynd.

In the play Orlando meets Rosalind and Celia previous to the wrestling.

There is considerable change in the after events.

In the novel the King embraces Rosader, when he learns he is the son of Sir John of Bordeaux, and treats him courteously.

In the play the Duke's anger is roused against Orlando when he learns his parentage.

Note the gain to the play in the change by Shakespeare.

- (1) It furnishes a reason for the sudden retirement of Orlando from the court.
- (2) It unites Orlando and Rosalind by a bond of sympathy and a bond of hereditary friendship.
- (3) It furnishes a new motive for the banishment of Oliver.
- (4) It leads to the outburst of anger which causes the Duke to banish Rosalind.

In the novel Rosalind at first flirts with Rosader, though afterwards falls in love with him. In the play Rosalind loves Orlando from the first.

In the novel Rosader, on his return home in triumph, finds his brother's gate shut against him. The only servant that takes the part of Orlando is "one Adam Spencer, an Englishman, who had beene an old and trustee servant to Sir John of Bordeaux."

[The banishment of Rosalynd.]

ACT I—SCENE III.

Torismond 'thought to himselfe to banish her (Rosalynd) from the court; for, quoth he to himselfe, her face is so ful of favour, that it pleades pittie in the eye of every man, her beauty is so heavenly and divine that she will prove to me as Helen did to Priam: some one of the peeres will aim at her love, end the marriage, and then in his wive's right attempt the Kingdom.'

'To prevent therefore had I wist in all these actions, shee tarries not about the court, but shall (as an exile) eyther wander to her father, or else seeke other fortunes. In this humour, with a sterne countenance ful of wrath, he breathed out this censure unto her before the peers, that charged her that that night shee were not seene about the court: for (quoth he) I have heard of thy aspiring speeches, and intended treasons. This doome was strange unto Rosalynd, and presently covred with the shield of her innocence, she boldly brake out in reverent tearms to have cleared herself; but Torismond would admit of no reason, nor durst his lords plead for Rosalynd, although her beauty had made some of them passionate, seeing the figure of wrath pourtrayed in his brow. Standing thus all mute, and Rosalynd amazed, Alinda, who loved her more than herself, with grief in her hart and teares in her eyes, falling down on her knees, began to intreat her father thus.'

The banishment of Rosalynd is due to the fear of Torismond that she might marry one of the peers of France, who might endeavour to win the Kingdom for his wife.

In the play the banishment of Rosalind is due to the hasty mood of the capricious (humorous) Duke.

[Then follows "Alinda's Oration to her Father in defence of Rosalynd." The King confirms the banishment of Rosalynd and includes Alinda in the sentence.]

'At this Rosalynd began to comfort her, and after shee had wept a fewe kinde teares in the bosome of her Alinda, shee gave her heartie thankes, and then they sat them downe to consult how they should travel. Alinda grieved at nothing but that they might have no man in their company, saying, it would bee their greatest prejudice in that two women went wandring without either guide or attendant. Tush, quoth Rosalynd, art thou a woman, and hast not a sodeine shift to prevent a misfortune? I, thou seest, am of a tall stature, and would very wel become the person and apparel of a page: thou shalt bee my mistresse, and I will play the man so properly, that, trust me, in what company so ever I come I will not be discovered. I will buy me a suite, and have my rapier very handsomely at my side, and if any knave offer wrong, your page wil shew him the poynt of his weapon. At this Alinda smiled, and upon this they agreed, and presently gathered up al their jewels, which they trussed up in a casket, and Rosalynd in all hast provided her of robes; and Alinda being called Aliena, and Rosalynd Ganimede, they traile along the vineyardes, and by many by-waies, at last got to the forrest side, where they traile by the space of two or three days without seeing anye creature, being often in danger of wilde beasts, and payned with many passionate sorrowes.'

*In the novel the King banishes Alinda because she takes Rosalynd's part
In the play Celia voluntarily accompanies Rosalind, and their flight is stealthy.*

Note how skilfully Shakespeare accentuates the mutual affections of Rosalind and Celia, supplies a motive for the banishment of Oliver and introduces the character of Touchstone.

In the novel Celia is mistress. Rosalynd is disguised as page.

In the play Rosalind poses as the brother of Celia.

[They found verses written on the trees, but they were "the passion" of Montanus, the Silvius of Shakespeare; and in the course of their journey they came "into a faire valley compassed with mountaines, whereon grew many pleasaunt shrubbes, they might descrie where two flocks of sheep did feed."]

ACT II—SCENE IV.

'Then, looking about, they might perceive where an old shepherd sate, and with him a yong swaine, under a covert most pleasantly scituated.' The old shepherd is Montanus, and the young swain is Coridon, in solemn talk. Their discourse is styled an "Eglogue," and consists of thirty-four stanzas of four lines each.

The shepherds have thus ended their Eglogue, Aliena stept with Ganimede from behind the thicket at whose sodayne sight the shepherds arose, and Aliena saluted them thus: Shepherds, all haile, for such wee deeme you by your flockes and lovers, good lucke, for such wee deeme you by your passions, our eyes being witness of the one, and our eares of the other. Although not by love, yet by fortune, I am a distressed gentlewoman, as sorrowfull as you are passionate, and as full of woes as you of perplexed thoughts. Wandering this way in a forrest unknown,

onely I and my page, wearied with travel, would faine have some place of rest. May you appoint us any place of quiet harbour, bee it never so meane, I shall bee thankfull to you, contented in my selfe, and gratefull to whosoever shall be mine host. Coridon, hearing the gentlewoman speake so courteously, returned her mildly and reverently this answer.

Montanus becomes Silvius.

Coridon becomes Corin.

The verses on the trees written by Montanus are transferred to Orlando. The conversation between Corin and Silvius takes the place of the long eclogue in the novel.

In the play Rosalind, as the brother, makes the bargain with Corin. In the novel it is Aliena as mistress, who conducts the negotiations.

In the novel Montanus stays on to the end of the scene and accompanies the ladies to their cottage. In the play Silvius is not present at the sale of the cottage.

Note (1) *This scene is a good instance of how Shakespeare, whilst closely following the original story, casts it into a new mould.*

(2) *How the presence of Touchstone with his humorous comments transforms the sentimental into the comic.*

'Faie mistress, wee returne you as hearty a welcome as you gave us a courteous salute. A shepheard I am, and this a lover, as watchful to please his wench as to feed his sheep: ful of fancies, and therefore, say I full of follyes. Exhort him I may, but perswade him I cannot; for love admits neither of counsaile nor reason. But leaving him to his passions, if you be distrest, I am sorrowful such a faie creature is crost with calamitie: pray for you I may, but releeve you I cannot. Marry, if you want lodging, if you vouch to shrowd your selves in a shepheards cottage, my house for this night shall be your harbour.' Aliene thankt Coridon greatly, and presently sate her downe and Ganimedee by hir, Coridon looking earnestly upon her, and with a curious survey viewing all her perfections applauded, in his thought, her excellence, and pitying her distresse was desirous to heare the cause of her misfortunes, began to question her thus.

'If I should not, faie Damosell, occasionate offence, or renew your griefs by rubbing the scar, I would faine crave so much favour as to know the cause of your misfortunes, and why, and whither you wander with your page in so dangerous forest? Aliena, that was as courteous as she was fayre, made this replie. Shepheard, a friendly demaund ought never to be offensive, and questions of curtesie carry priviledged pardons in their foreheads. Know, therefore, to discover my fortunes were to renew my sorrowes, and I should, by discoursing my mishaps, but rake fire out of the cynders. Therefore let this suffice, gentle shepheard: my distress is as great as my travaile is dangerous, and I wander in this Forrest to light on some cottage where I and my page may dwell: for I meane to buy some farme, and a flocke of sheepe, and so become a shepheardesse, meaning to live low, and content mee with a country life; for I have heard the swaines saye, that they drunke without suspition, and slept without care. Marry, mistress, quoth Coridon, if you meane so you came in good time, for my landlord intends to sell both the farme I tyll, and the flocke I keepe, and

cheape you may have them ~~for~~ ready money : and for a shepheards life, oh mistress, did you but live a while in their content, you would say the court were rather a place of sorrow then of solace. Here, mistress, shal not fortune thwart you, but in mean misfortunes, as the losse of a few sheepe, which, as it breeds no beggery, so it can be no extreame prejudice : the next yeare may mend all with a fresh increase. Envy stirres not us, we covet not to climbe, our desires mount not above our degrees, nor our thoughts above our fortunes. Care cannot harbour in our cottages, nor doe our homely couches know broken slumbers : as wee exceed not in dyet, so we have inough to satisfie : and, mistresse, I have so much Latin, *satis est quod sufficit.*

'By my trueth, shepheard, quoth Aliena, thou makest mee in love with your countrey life, and therefore send for thy landlord, and I will buy thy farme and thy flocks, and thou shalt still under me bee overseer of them both : onely for pleasure sake I and my page will serve you, lead the flocks to the field, and folde them. Thus will I live quiet, unknowne, and contented. This newes so gladded the hart of Coridon, that he should not be put out of his farme, that putting off his shepheards bonnet, he did hir all the reverence that he might. But all this while sate Montanus in a muse, thinking of the crueltie of his Phœbe, whom he wooed long, but was in no hope to win. Ganimede, who stil had the remembrance of Rosader in his thoughts, tooke delight to see the poore shepheard passionate, laughing at love, that in all his actions was so imperious. At last, when she had noted his teares that stole down his cheekes, and his sighes that broke from the center of his heart, pitying his lament, she demaunded of Coridon why the yong shepheard looked so sorrowful? Ah sir, quoth he, the boy is in love.'

[Aliena and Ganimede listen to an amorous sonnet from Montanus, and then follow Coridon to his cottage, Montanus accompanying them to the cottage, where he parts from them.]

'Where Montanus parted from them, and they went in to rest. Aliena and Ganimede glad of so contented a shelter, made merry with the poore swaine ; and though they had but countrey fare and course lodging, yet their welcome was so greate, and their cares so little, that they counted their diet delicate, and slept as soundly as if they had beene in the court of Torismond. The next morne they lay long in bed, as wearyed with the toyle of unaccustomed travaile ; but assoone as they got up, Aliena resolved there to set up her rest, and by the helpe of Coridon swapt a bargain with his landslord, and so became mistres of the farme and the flocks, her selfe putting on the attyre of a shepherdesse, and Ganimede of a yong swaine : every day leading forth her flockes, with such delight, that she held her exile happy, and thought no content to the blisse of a countrey cottage.'

ACT II.—SCENE VI.

[Meanwhile Rosader, driven from home by the harshness and jealousy of Saladyne, makes for the Forest of Arden accompanied by his father's old servant Adam Spencer.]

'But Rosader and Adam, knowing full well the secret waies that led through the vineyards, stole away privily through the province of

Bourdeaux, and escaped safe to the forrest of Arden. Being come thether, they were glad they had so good a harbor: but fortune, who is like the camelion, variable with every object, and constant in nothing but inconstancie, thought to make them myrrours of her mutabilitie, and therefore still crost them thus contrarily. Thinking still to passe on by the byways to get to Lions, they chanced on a path that led into the thicke of the forrest, where they were almost famished, finding neither shepheard nor cottage to relieve them; and hunger growing on so extreme, Adam Spencer, being olde, began to faint, and sitting him downe on a hill, and looking about him, espied where Rosader laye as feeble and as ill perplexed: which sight made him shedde teares, and to fall into these bitter tearmes.

'As he was readie to go forward in his passion, he looked earnestly on Rosader, and seeing him chaunge colour, hee rose up and went to him, and holding his temples, said, What cheere, maister? though all faile, let not the heart faint: the courage of a man is shewed in the resolution of his death. At these wordes Rosader lifted up his eye, and looking on Adam Spencer, began to weep. Ah, Adam, quoth he, I sorrow not to dye: but I grieve at the maner of my death. Might I with my launce encounter the enemy, and so die in the field, it were honour, and content: might I, Adam, combat with some wilde beast, and perish as his prairie I were satisfied; but to die with hunger, O, Adam, it is the extreamest of all extreames! Maister, quoth he, you see we are both in one predicament, and long I cannot live without meate; seeing therefore we can finde no foode, let the death of the one preserve the life of the other. I am old, and overworne with age, you are young, and are the hope of many honours: let me then dye, I will presently cut my veynes, and, maister, with the warme blood relieve your fainting spirites: sucke on that till I ende, and you be comforted. With that Adam Spencer was ready to pull out his knife, when Rosader full of courage, though verie faint, rose up, and wisht A. Spencer to sit there til his returne; for my mind gives me, quoth he, I shall bring thee meate. With that, like a mad man, he rose up and raunged up and downe the woods, seeking to encounter some wilde beast with his rapier, that either he might carry his friend Adam food, or else pledge his life in pawn for his loyaltie.

In the novel Rosader gives way to despair; Adam cheers him up, and would open his own veins to relieve him. Then Rosader rouses himself and starts off ranging among the woods like a madman in search of food.

In the play it is Adam that breaks down, whilst Orlando does all in his power to cheer and relieve him.

Note—The gain to the character of Orlando in tenderness and truth. The picture of a young man bestowing tender care on the old man who had followed his fortunes, and who now, through the infirmities of age, breaks down under hardship, is a more truthful and tender representation than that of the old man ever ready to sacrifice himself for his master.

In the novel we see the devotion of the servant only; in the play we see this devotion repaid by the tender solicitude of the master.

ACT II.—SCENE VII.

'It chanced that day, that Gerismond, the lawfull king of France banished by Torismond, who with a lustie crue of outlawes lived in

that forest, that day in honour of his birth made a feast to all his bolde yeomen, and frolickt it with store of wine and venison, sitting all at a long table under the shadow of lymon trees. To that place by chance fortune conducted Rosader, who seeing such a crue of brave men, having store of that for want of which hee and Adam perished, hee stept boldly to the boords end, and saluted the company thus :—

‘Whatsoever thou be that art maister of these lustie squiers, I salute thee as graciously as a man in extreame distresse may : know, that I and a fellow friend of mine are here famished in the forrest for want of food : perish wee must, unlesse relieved by thy favours. Therefore, if thou be a gentleman, give meate to men, and to such as are everie way worthie of life. Let the proudest squire that sits at thy table rise and incounter with mee in any honourable point of activitie whatsoever, and if hee and thou proove me not a man, send me away comfortless. If thou refuse this, as a niggard of thy cates, I will have amongst you with my sword ; for rather wil I dye valiantly, then perish with so cowardly an extreame. Gerismond, looking him earnestly in the face, and seeing so proper a gentleman in so bitter a passion, was moved with so great pitie, that rising from the table, he tooke him by the hand and badde him welcome, willing him to sit downe in his place, and in his roome not onely to eat his fill, but [be] the lord of the feast. Gramercy, sir, quoth Rosader, but I have a feeble friend that lyeth hereby famished almost for food, aged and therefore lesse able to abide the extremitie of hunger then my selfe, and dishonour it were for me to taste one crumme, before I made him partner of my fortunes : therefore I will runne and fetch him, and then I will gratefully accept of your proffer. Away hies Rosader to Adam Spencer, and tels him the newes, who was glad of so happie fortune, but so feeble he was that he could not go ; whereupon Rosader got him up on his backe, and brought him to the place. Which when Gerismond and his men saw, they greatly applauded their league of friendship ; and Rosader, having Gerismonds place assigned him, would not sit there himselfe, but set downe Adam Spencer.’

[Conversation between Rosader and Gerismond brings about a mutual recognition, and the Duke learns of the banishment of Rosalind.]

The scene in the play is in two parts.

(1) *The dialogue between Jaques and the Duke, which is all Shakespeare's own.*

(2) *Orlando's demand for food and his reappearance with Adam. Jaques' description of the 'seven ages of man,' fills up the interval between Orlando's departure and his return.*

The introduction of Jaques serves the purpose of giving interest to the scene, and of attracting attention to the free life of the forest. Without Jaques we should feel the pitiful condition of Adam more deeply. Under Shakespeare's treatment we are engrossed in three ideas, (1) the forest life, (2) the moralizings of Jaques, (3) the tenderness of Orlando for Adam and the courtesy of the Duke. Brightness and happiness shine out in the scene ; all sorrow is toned down.

ACT III.—SCENE I.

‘The flight of Rosader came to the eares of Torismond, who hearing that Saladyne was sole heire of the landes of Sir John of Bourdeaux, desirous

to possesse suche faire revenewes, found just occasion to quarrell with Saladyne about the wrongs he proffered to his brother; and therefore, dispatching a herehault, he sent for Saladyne in all poast haste. Who marveling what the matter should be, began to examine his owne conscience, wherein hee had offended his highnesse; but imboldened with his innocence, he boldly went with the herehault unto the court; where assoone as hee came, hee was not admitted into the presence of the king, but presently sent to prison.'

[In prison Saladyne mournfully soliloquizes on the injustice he had shown to his brother Rosader.]

'In the depth of his passion, he was sent for to the king, who with a looke that threatened death entertained him, and demaunded of him where his brother was? Saladyne made answer, that upon some ryot made against the sheriffe of the shire, he was fled from Bourdeaux, but he knew not whither. Nay, villaine, quoth he, I have heard of the wronges thou hast proffered thy brother, since the death of thy father, and by thy means have I lost a most brave and resolute chevalier. Therefore, in justice to punish thee, I spare thy life for thy fathers sake, but banish thee for ever from the court and countrey of France; and see thy departure be within tenne dayes, els trust me thou shalt loose thy head. And with that the king flew away in a rage, and left poore Saladyne greatly perplexed; who grieving at his exile, yet determined to bear it with patience, and in penance of his former follies to travaile abroad in every coast till he had found out his brother Rosader.'

In the novel there are two motives for the banishment of Saladyne.

(1) *That Gerismond may obtain his lands.*

(2) *The anger of the king at the loss of 'a brave and resolute chevalier' in the person of Rosader.*

In the play there is a great dramatic effect. Shakespeare makes the Duke banish Oliver for his treatment of Orlando.

Thus the tyrant Duke punishes the tyrant brother for a fault exactly similar to his own, and so condemns himself out of his own mouth.

ACT III.—SCENE II.

Meanwhile 'Rosader, being thus preferred to the place of a forrester by Gerismond, rooted out the remembrance of his brother's unkindnes by continuall exercise, traversing the groves and wilde forrests Let whatsoever he did, or howsoever he walked, the lively image of Rosalynde remained in memorie.' As he wanders through the forest carving the praises of his mistress upon the trees, at length he meets Ganimede and Aliena.

'Ganimede, pittying her Rosader, thinking to drive him out of his amorous melancholy, said, that now the sunne was in his meridionall heat, and that it was high noone, therefore wee shepheards say, tis time to go to dinner; for the sunne and our stomackes are shepheards dials. Therefore, forrester, if thou wilt take such fare as comes out of our homely scrips, welcome shall answeere whatsoever thou wantest in delicates. Aliena tooke the entertainment by the ende, and tolde Rosader bee should bee her guest. He thankd them heartily, and sat with them

downe to dinner, where they had such cates as countrey state did allow them, sawst with such content, and such sweete prattle, as it seemed farre more sweet than all their courtly junkets. Assoone as they had taken their repast, Rosader, giving them thanks for his good cheare, would have been gone; but Ganimede, that was loathe to let him passe out of her presence, began thus: Nay, forrester, quoth she, if thy busines be not the greater, seeing thou sayest thou art so deeply in love, let me see how thou canst wooe: I will represent Rosalynde, and thou shalt bee as thou art, Rosader. See in some amorous eglogue, how if Rosalynd were present, how thou couldst court her; and while we sing of love, Aliena shall tune her pipe and plaie us melodie.

From the novel Shakespeare has taken the idea of the poems hung on trees, and that of the mock wooing. He transfers the wooing from the cottage to the forest, giving a brightness and freshness to it that is wanting in the novel; and so with the exception of the two ideas already referred to, we may say that the scene is Shakespeare's own.

'And thereupon, quoth Aliena, Ile play the priest: from this daye forth Ganimede shall call thee husband, and thou shalt cal Ganimede wife, and so wee have a marriage. Content, quoth Rosader, and laught. Content, quoth Ganimede, and chaunged as red as a rose: and so with a smile and a blush, they made up this jesting match, that after proved to be a marriage in earnest, Rosador full little thinking hee had wooed and wonne his Rosalynde.'

This is the mock marriage of Act IV. Scene I.

In the novel, Aliena, as mistress, suggests the marriage.

In the play it is Rosalind who calls upon Celia to act the priest.

ACT IV.—SCENE III.

'All this while did poor Saladyne, banished from Bourdeaux and the court of France by Torismond, wander up and downe in the Forrest of Arden, thinking to get to Lyons, and so travail through Germany into Italie: but the Forrest beeing full of pathes, and he unskilfull of the country coast, slipt out of the way, and chaunced up into the desert, not farre from the place where Gerismond was, and his brother Rosader. Saladyne, wearie with wandring up and downe, and hungry with long fasting, finding a little cave by the side of a thicket, eating such fruite as the forest did afford, and contenting himselfe with such drinke as nature had provided and thirst made delicate, after his repast he fell in a dead sleepe. As thus he lay, a hungry lyon came hunting downe the edge of the grove for pray, and espying Saladyne began to ceaze upon him: but seeing he lay still without any motion, he left to touch him, for that Lyons hate to pray on dead carkasses; and yet desirous to have some foode, the lyon lay downe and watcht to see if he would stirre. While thus Saladyne slept secure, fortune that was careful of her champion began to smile, and brought it so to passe, that Rosader, having stricken a deere that but slightly hurt fled through the thicket, came pacing downe by the grove with a boare-speare in his hande in great haste. He spied where a man lay a sleepe, and a lyon fast by him: amazed at this sight, as he stoode gazing, his nose on the sodaine bledde, which made him conjecture it

was some friend of his. Whereupon drawing more nigh, he might easily discern his visage, perceived by his phisnomie that it was his brother Saladyne, which drave Rosader into a deepe passion, as a man perplexed at the sight of so unexpected a chance, marvelling what should drive his brother to traverse those secrete desarts, without an companie, in such distresse and forlorne sorte. But the present time craved no such doubting ambages, for he must eyther resolve to hazard his life for his reliefe, or else steale away, and leave him to the crueltie of the lyon.'

[Rosader debates long with himself, but finally resolves upon acting the nobler part.]

'With that his brother began to stirre, and the lyon to rowse himselfe, whereupon Rosader sodainly charged him with the boare speare, and wounded the lyon very sore at the first stroke. The beast feeling himselfe to have a mortall hurt, leapt at Rosader, and with his pawes gave him a sore pinch on the brest, that he had almost fain; yet as a man most valiant, in whom the sparks of Sir John Bourdeaux remained, he recovered himselfe, and in short combat slew the lion, who at his death roared so lowd that Saladyne awaked, and starting up, was amazed at the sudden sight of so monstrous a beast lying slaine by him, and so sweet a gentleman wounded.'

'Saladyne, casting up his eye and noting well the phisnomy of the forrester, knew that it was his brother Rosader, which made him so bash and blush at the first meeting that Rosader was faine to recomfort him, which he did in such sort, that hee shewed how highly he held revenge in scorn.'

'Much ado there was betweene these two brethren, Saladyne in craving pardon, and Rosader in forgiving and forgetting all former injuries; the one submisse, the other courteous; Saladyne penitent and passionate, Rosader kynd and loving, that at length nature working an union of their thoughts, they earnestly embraced, and fell from matters of unkindnesse, to talke of the country life, which Rosader so highly commended, that his brother began to have a desire to taste of that homely content. In this humor Rosader conducted him to Gerismonds lodge, and presented his brother to the king, discoursing the whole matter how all had hapned betwixt them. . . . Assoone as they had taken their repast, and had wel dined, Rosader tooke his brother Saladyne by the hand, and shewed him the pleasures of the forrest, and what content they enjoyed in that mean estate. Thus for two or three dayes he walked up and downe with his brother to shew him all the commodities that belonged to his walke. In which time hee was mist of his Ganymede, who mused greatly, with Aliena, what should become of their forester.'

The play follows the incidents of the novel very closely. The only deviations are:—

- (1) *In the play there is 'the green and gilded snake' in addition to the lioness (not a lion). The change to the lioness, 'with udders all drawn dry' and hungry, heightens the dangers to the sleeping man.*
- (2) *Orlando is "pacing through the forest, chewing the cud of sweet and bitter fancy," i.e., thinking of Rosalind, and not in pursuit of a wounded deer.*

[An incident in the novel, which accounts for the sudden falling in love of Saladyne and Aliena, is altogether omitted by Shakespeare. A band of robbers attempt to carry off Aliena. Rosader encounters them single-handed, but is wounded and almost overpowered when his brother comes to the rescue. While Ganimede is dressing Rosader's wounds, Aliena and Saladyne indulge in some 'quirkes and quiddities of love,' the course of which is told with considerable detail. Aliena's secret is soon extorted from her by Ganimede.—WRIGHT].

ACT III.—SCENE V.

'With this Ganimede start up, made her ready, and went into the fields with Aliena, where unfolding their flockes, they sate them downe under an olive tree, both of them amorous, and yet diversely affected, Aliena joying in the excellence of Saladyne, and Ganimede sorrowing for the wounds of her Rosader; not quiet in thought till shee might heare of his health. As thus both of them sat in their dumpes, they might espie where Coridon came running towards them, almost out of breath with his hast. What newes with you, quoth Aliena, that you come in such post? Oh, mistres, quoth Coridon, you have a long time desired to see Phœbe, the faire shepherdesse whom Montanus loves; so now if you please, you and Ganimede, to walk with mee to yonder thicket, there shall you see Montanus and her sitting by a fountaine, he courting her with her countrey ditties, and she as coy as if she held love in disdaine.'

'The newes was so welcome to the two lovers, that up they rose, and went with Coridon. As soone as they drew nigh the thicket, they might espie where Phebe sate, the fairest shepherdesse in all Arden, and he the frolic'kst swaine in the whole forest; she in a petticoate of scarlet, covered with a green mantle, and to shrowd her from the sunne, a chaplet of roses, from under which appeared a face full of natures excellence, and two such eyes as might have amated a greater man than Montanus. At gaze upon this gorgeous nymph sate the shepheard, feeding his eyes with her favours, wooing with such piteous lookes, and courting with such deepe strained sighs, as would have made Diana her selfe to have been compassionate. . . . Ah, Phœbe, quoth he, whereof art thou made, that thou regardest not my maladie? . . . At these wordes she fild her face full of frowns, and made him this short and sharpe reply.—Importunate shepheard, whose loves are lawlesse, because restlesse, are thy passions so extreame that thou canst not conceale them with patience?'

'Wert thou (Montanus) as faire as Paris, as hardy as as Hector, as constant as Troylus, as loving as Leander, Phœbe could not love, because she cannot love at all: and therefore if thou pursue me with Phœbus I must flie with Daphne.

'Ganimede overhearing all these passions of Montanus, could not brooke the crueltie of Phœbe, but starting from behind the bush said: And if, damzell, you fled from mee, I would transforme you as Daphne to a bay, and then in contempt trample your branches under my feet. Phœbe at this sodaine reply was amazed, especially when shee saw so faire a swaine as Ganimede; blushing therefore, she would have bene gone, but that he held her by the hand, and prosecuted his reply thus: What, shepherdesse, so faire and so cruell? Disdaine beseemes not cottages, nor coyneesse maids; for either they be condemned to be too prowd, or too froward . . . Love while thou art yong, least thou be disdained when thou art olde.

Beautie nor time cannot be recalde, and if thou love, like of Montanus; for if his desires are many, so his deserts are great.

'Phoebe all this while gazed on the perfection of Ganimede, as deeply enamored on his perfection as Montanus inveigled with hers.'

[As in the play, Phebe sends a letter to Ganymede by Silvius, so in the novel. Montanus bears a letter from Phebe to Ganimede.]

ACT V.—SCENE II.

'I am glad, quoth Ganimede, you looke into your own faults, and see where your shoo wrings you, measuring now the pains of Montanus by your owne passions. Truth, q. Phoebe, and so deeply I repent me of my frowardnesse towards the shepheard, that could I cease to love Ganimede, I would resolve to like Montanus. What if I can with reason perswade Phoebe to mislike of Ganimede, will she then favour Montanus? When reason, quoth she, doth quench that love I owe to thee, then will I fancie him; conditionally that if my love can bee suppress with no reason, as being without reason, Ganimede will onely wed himselfe to Phoebe. I graunt it, faire shepheardesse, quoth he; and to feed thee with the sweetnesse of hope, this resolve on: I wil never marry my selfe to woman but unto thy selfe.'

[Ganymede then goes in search of Rosader, whom she finds setting with Saladyne and Aliena, recovering from his wounds.]

'Ganimede tooke his leave of Phoebe and departed, leaving her a contented woman, and Montanus highly pleased. As she came on the plaines, she might espy where Rosader and Saladyne sat with Aliena under the shade.'

'I had not gone abroad so soone, quoth Rosader, but that I am bidden to a marriage, which, on Sunday next, must bee solemnized betweene my brother and Aliena. I see well where love leads delay is loathsome, and that small wooing serves where both the parties are willing. Truth, quoth Ganimede; but a happy day should it be, if Rosader that day might be married to Rosalynd. Ah, good Ganimede, quoth he, by naming Rosalynd, renew not my sorrowes; for the thought of her perfections is the thrall of my miseries. Tush; bee of good cheare, man, quoth Ganimede: I have a friend that is deeply experienst in negromancy and magicke; what art can do shall be acted for thine advantage. I wil cause him to bring in Rosalynde, if either France or any bordring nation harbour her; and upon that take the faith of a young shepheard.'

Here we get the insinuation of magic as followed by Shakespeare in the play.

ACT V.—SCENE IV.

'In these humors the weeke went away, that at last Sunday came . . . As they were thus drinking and ready to go to church, came in Montanus, apparalled all in tawny, to signifie that he was forsaken: on his head he wore a garland of willow, his bottle hanged by his side, whereon was

painted dispaire, and on his sheephooke hung two sonnets, as lables of his loves and fortunes.' Gerismond having read the sonnets, and learning from Rosader the story of Montanus's love and Phoebe's disdain, and being desirous to prosecute the ende of these passions, called in Ganimede, who knowing the case, came in graced with such a blush, as beautified the christal of his face with a ruddie brightnesse. The king noting well the phisnomy of Ganimede, began by his favours to cal to mind the face of his Rosalynd, and with that feteht a deepe sigh. Rosader, that was passing familiar with Gerismond, demanded of him why he sighed so sore? Because, Rosader, quoth hee, the favour of Ganimede puts mee in minde of Rosalynde. At this word Rosader sight so deeply, as though his heart would have burst. And whats the matter, quoth Gerismond, that you quite mee with such a sigh? Pardon me, sir, quoth Rosader, because I love none but Rosalynd. And upon that condition, quoth Gerismond, that Rosalynd were here, I would this day make up a marriage betwixt her and thee. At this Aliena turnd her head and smilde upon Ganimede, and shee could scarce keep countenance. Yet shee salved all with secrecie; and Gerismond, to drive away his dumes, questioned with Ganimede, what the reason was he regarded not Phoebe's love, seeing she was as faire as the wanton that brought Troy to ruine? Ganimede mildly answered, If I shuld affect the faire Phoebe, I should offer poore Montanus great wrong to winne that from him in a moment, that hee hath labored for so many monthes. Yet have I promised to the bewtiful shepheardesse to wed my selfe never to woman except unto her; but with this promise, that if I can by reason suppress Phoebe's love towards me, she shall like of none but of Montanus. To that, q. Phoebe, I stand; for my love is so far beyond reason, as wil admit no persuation of reason. For justice, q. he, I appeale to Gerismond: and to his censure wil I stand, q. Phoebe. And in your victory, q. Montanus, stands the hazard of my fortunes, for if Ganimede go away with conquest, Montanus is in conceit loves monarch: if Phoebe winne, then am I in effect most miserable. We wil see this controversie, q. Gerismond, and then we will to church: therefore, Ganimede, led us heare your argument. Nay, pardon my absence a while, quoth shee, and you shall see one in store.

In went Ganimede and drest her self in womans attire, having on a gowne of greene, with kirtle of rich sandall, so quaint, that she seemed Diana triumphing in the Forrest: upon her head she wore a chaplet of roses, which gave her such a grace, that she looked like Flora pearkt in the pride of all her floures. Thus attired came Rosalind in, and presented hir self at hir fathers feete, with her eyes full of tearse, craving his blessing and discoursing unto him all her fortunes, how shee was banished by Torismond, and how ever since she lived in that country disguised.

While every one was amazed, Coridon came skipping in, and told them that the priest was at church and tarried for their coming. With that Gerismond led the way, and the rest followed; where to the admiration of all the country swains in Arden, their marriages were solemnly solemnized.

Thus in the novel the priest at the church performs the part of Hymen in the play.

The ending of the play differs from the ending of the novel.

The ending of the novel—

During the wedding festivities Ferdinand enters with a message for Rosader and Saladyne. He brings the news that the twelve peers of France had risen against Torismond to recover the rights of Gerismond, and that a battle was imminent between their forces and the army of Torismond. Gerismond, Saladyne and Rosader immediately set out to join the peers. In the battle that ensues, Torismond's army is defeated and himself slain. Gerismond regains his throne with the following effect—*

- (1) Rosader, as having married Rosalind, is declared successor to the throne.
- (2) Saladyne recovers his father's lands.
- (3) Ferdinand becomes secretary to Saladyne.
- (4) Montanus is made lord over the forest of Arden.
- (5) Adam Spencer becomes captain of the king's guard.
- (6) Coridon is made master of Alinda's flocks.

The ending of the play—

At the conclusion of the marriage ceremony, Jaques de Boys, the second son of old Sir Rowland, brings the news that Duke Frederick had raised forces and had marched to the forest with the intention of putting to the sword the banished Duke and his followers. However on the skirts of the forest he had met with an 'old religious man' and had been 'converted from his enterprise and the world,' so he had bequeathed his crown to his banished brother, and had restored their lands to all the exiles.



CLASSICAL ALLUSIONS.

A Roman Conqueror. (IV. ii. 3-4) "Let's present him to the Duke, like a *Roman conqueror*." The allusion is to the practice amongst the Romans of a victorious general being awarded a triumph, when the conqueror rode in procession to the Capitol displaying the spoils of victory. And so Jaques suggests that the one who had killed the deer should be presented to the Duke with the horns of the deer upon his head as a trophy of victory.

Atalanta. (III. ii. 152) "*Atalanta's better part*."

(III. ii. 289) "You have a nimble wit: I think 'twas made of *Atalanta's heels*." Daughter of Jason and Clymene, and the most swift-footed of mortals. She tested the suitors for her hand by requiring each of them to compete with her in a foot race. If the suitor won the race, she would marry him, if not, he was to be put to death. She was at length overcome by Melanion with the help of Aphrodite (Venus). The goddess had given him three golden apples, and as Atalanta outstripped him, he threw one in front of her. Atalanta was so attracted by the beauty of the apple that she stopped to pick it up. By repeating the stratagem Melanion so delayed Atalanta that he arrived at the goal before her.

"*Atalanta's better part*." Orlando could not have desired such fleetness of foot for Rosalind. But such fleetness would infer exquisite symmetry and perfect proportion of form. It is this grace of perfect figure that Orlando imagines in his "heavenly Rosalind."

Cæsar. (V. ii. 35) "*Cæsar's thrasonical brag*." Caius Julius Cæsar, the great rival of Pompey, who made himself master of the Roman empire. The allusion is to the message which Cæsar sent to the Roman Senate after his victory over Pharnaces, the son of Mithridates, at Zela, in Pontus (57 B.C.). The words of the message were "Veni, vidi, vici" (I came, I saw, I conquered), expressing the rapidity, ease, and completeness of his victory. Rosalind compares the suddenness and completeness of this conquest with the sudden and complete mutual love of Oliver and Celia at first sight. For 'thrasonical,' see Thraso.

Cleopatra. (III. ii. 151) "*Cleopatra's majesty*." The famous queen of Egypt, celebrated for her talents, eloquence, dignity and beauty. She captivated Mark Antony, who deserted his wife Octavia, the sister of Augustus (Octavianus). In the war between Antony and Octavian Cleopatra accompanied Antony and was present at the battle of Actium (31 B.C.). She retreated from the battle with her fleet and thus brought about the complete defeat of Antony. After the death of Antony she endeavoured to captivate Octavian but failed. When she saw that it was determined that she should be carried captive to Rome she put an end to her life, as is reported, by the poison of an asp. With Cleopatra ended the dynasty of the Ptolemies in Egypt. Shakespeare makes Cleopatra the principal female character in the play of *Antony and Cleopatra*.

Cupid, the God of Love, usually represented with wings, and carrying bow and arrows, also torches which no one can touch with impunity. The torches signify the burning power of love. The arrows are of two kinds, some golden, which arouse love in the heart; others, blunt and of lead, which deaden the affection and produces aversion to a lover.

Rosalind refers to him thus :—

"*That same wicked bastard of Venus*" (IV. i. 222).

Cupid was usually represented as the son of Venus. Mars, Jupiter and Mercury are variously represented as his father.

"*Begot of thought, conceived of spleen, and born of madness*" (223-4).

This has reference to the many tricks and caprices in which the wanton boy is supposed to indulge in.

"*That blind rascally boy*" (224).

Cupid is often represented as either blind or as having his eyes covered, so that he acts blindly.

Destinies. "Or as the *destinies* decree" (I. ii. 110). An allusion to the Fates of Roman mythology, who were represented as three sisters Clotho, Lachesis, and Atropos, who spun the thread of life and cut when life was to end.

Diana. The Roman goddess of chastity and hunting. She is represented as the daughter of Jupiter and Latona, and the twin-sister of Apollo.

"He hath bought a pair of cast lips of *Diana*" (III. iv. 15).

Cast=cast-off. Celia is teasing Rosalind about Orlando, and affects to believe him cold in love, and as difficult of approach as the chaste Diana.

"I will weep for nothing like *Diana* in the fountain" (IV. i. 158).

Fountains were often ornamented with figures, particularly that of Diana, with water conveyed through them. According to Stowe, such an image of Diana, "with water prilling from her naked breast," was set up at the cross in Cheapside in 1596. Malone believes that Shakespeare is referring to this ancient cross. There is a famous Diana fountain in Bushey Park at Hampton Court.

Ethiope or Ethiopian. (IV. iii. 38-9). "Such *Ethiope* words, blacker in their effect Than in their countenance." Ethiopia was the name given to a district of Africa comprising the modern Nubia, Kordofan, Senaar, Abyssinia. At one time the nation was very powerful. The name is used by Shakespeare to denote any dark race, and is so used in the passage quoted. Rosalind has just read Phebe's letter brought to her by Silvius and pretends that it conveys a rude, insulting message.

Fortune. (I. ii. 34) "And mock the good housewife *Fortune* from her wheel."

(I. ii. 38) "The bountiful blind woman."

The goddess Fortune is variously represented.

(1) With a rudder, as guiding and conducting the affairs of the world.

- (2) With a ball, as representing the varying unsteadiness of fortune.
- (3) With a wheel, "to signify to you, which is the moral of it, that she is turning, and inconstant, and mutability, and variation" (*Henry V.*, III. vi. 33).
- (4) As blind, representing the blind chance displayed in the bestowal of her favours.

Ganymede. (I. iii. 129).

"I'll have no worse name than Jove's own page;
And therefore look you call me *Ganymede*."

Ganymede, the most beautiful of all mortals; carried off from Mount Ida by an eagle to Olympus to become the cup-bearer of Jupiter.

Shakespeare represents Rosalind as taking the name of Ganymede, when masquerading as a boy, thus delicately conveying her extreme beauty in a boy's attire.

Golden world. (I. i. 125-6). "And fleet the time carelessly as they did in the *golden world*." The fabled golden age described by the poets (see *Ovid Met. I.*). It was an age of peace and happiness. Classical writers represent the golden age as a period of perpetual spring.

Shakespeare represents Gonzalo as giving some sketch of it in his description of his perfect commonwealth (*Tempest* II. i. 142-163), in which he "would with such perfection govern, sir, to excel the golden age."

Goths. (III. iii. 8) "As the most capricious poet, honest Ovid, was among *The Goths*." The Getæ, or Daci, a Thracian people who inhabited the western shores of the Euxine (*Black Sea*). Ovid made his home amongst the Getæ when he was banished to Tomi (see Ovid).

Helen. (III. ii. 150) "*Helen's* cheek but not her heart." Daughter of Zeus and Leda. She was the most beautiful woman of her time, and her hand was sought in marriage by the noblest chiefs of all Greece. She chose Menelaus, King of Sparta, for her husband. She was subsequently seduced and carried off by Paris, son of Priam, King of Troy. The Greek chiefs who had been her suitors joined Menelaus in an expedition against Troy to recover Helen and punish Paris. This led to the celebrated Trojan war which lasted ten years and ended in the complete destruction of Troy. After the war Helen is said to have become reconciled to Menelaus whom she accompanied to Sparta. Orlando pictures Rosalind as possessing Helen's beauty of feature (*cheek*), but as being without her fickleness of disposition.

Hero (see Leander). "Though *Hero* had turned nun" (IV. i. 105).

"The foolish chroniclers of that age found it was '*Hero of Sestos*'" (IV. i. 110).

Hercules. The son of Jupiter, famous for his strength and exploits. The twelve labours of Hercules are well known.

"Now *Hercules* be thy speed, young man!" (I. ii. 219). Rosalind invokes the assistance of Hercules, the strong man of mythical times,

for the success of Orlando in the wrestling bout with Charles the Wrestler.

*"O what a world is this, when what is comely
Envenoms him that bears it"* (II. iii. 14-15).

Here we have an allusion to the poisoned shirt of Nessus which caused the death of Hercules.

The story runs that Hercules going into exile with his wife Deianira, came to the river Evenus, across which the centaur Nessus carried travellers for a small sum of money. Hercules forded the stream, but Nessus carried Deianira across. Hearing his wife scream Hercules turned and shot Nessus with an arrow. The dying centaur prayed Deianira to take his blood with her, as she would find it a sure means of retaining the love of Hercules.

Later Deianira became jealous of Hercules, and when Lichas was sent to fetch a white garment for the use of Hercules during sacrifice, she steeped the shirt in the blood of Nessus, which was poisoned by the arrow of Hercules. As the garment became warm on the body of Hercules the poison entered into his system and the hero was unable to tear the shirt away. Deianira, seeing what she had done, hanged herself, whilst Hercules raised a pile of wood on Mount Oeta, on which he placed himself, and caused it to be set on fire. As the pile was burning, a cloud descended from Jove and carried the hero to Olympus amid peals of thunder.

Hymen. (V. iv. 136) "*To join in Hymen's bonds.*" "*'Tis Hymen peoples every town*" (150). The God of marriage. Hymen appropriately introduces Rosalind, and auspiciously declares the union in marriage of the four couples, viz:—Orlando with Rosalind, Oliver with Celia, Touchstone with Audrey, and Sylvius with Phebe.

Jove. Jupiter (Jove is derived from *Jovem*, the accusative case, the King of Gods) (III. iii. 10). "*O knowledge ill-inhabited, worse than Jove in a thatched house.*" The allusion is to the story of the Gods, Jupiter, and Mercury, assuming the appearance of ordinary mortals and visiting the earth. The Gods were refused shelter everywhere till Philemon and his wife Baucis received them into their poor thatched hut and treated them kindly.

"It may well be called Jove's tree" (III. ii. 246).

Refers to the oak, which tree was sacred to Jupiter.

Juno. Sister and wife of Jupiter, and so queen of the gods. "*Like Juno's swans still we went coupled and inseparable*" (I. iii. 78). Swans were sacred to Venus not to Juno. Venus is often represented as riding in a chariot drawn sometimes by doves, and sometimes by a pair of swans. These swans, yoked to the same chariot and therefore always mates are taken by Celia as symbolical of the continued and inseparable companionship of herself with Rosalind from childhood.

Leander. (IV. i. 104-110) "*Leander, he would have lived many a fair year, though Hero had turned nun, if it had not been for a hot midsummer night: for, good youth, he went but forth to wash him in the*

Hellespont and being taken with the cramp was drowned; and the foolish chroniclers of that age found it was 'Hero of Sestos.'

Leander of Abytos in Asia was in love with Hero, the priestess of Aphrodite in Sestos, on the opposite side of the Hellespont. He used to swim by night across the Hellespont to visit her, and returned before morning. He perished one stormy night whilst endeavouring to keep his tryst. His body was washed ashore in the morning at Sestus, whereupon Hero threw herself into the sea.

Lucretia. (III. ii. 153) "Sad *Lucretia's* modesty." The wife of Lucius Tarquinius Collatinus. The story of her violation by Sextus Tarquinius, and how she stabbed herself in consequence before her husband and her father, after telling them the tale, is well known as leading to the expulsion of the Tarquins from Rome and the establishment of the Republic.

Orlando, in describing his "heavenly Rosalind" as endued with every good and noble quality, takes Lucretia as the model of purity.

Ovid (Publius Ovidius Naso), a famous Latin poet, in the reign of Augustus. He had offended the Emperor Augustus, who banished him to Tomi, a town on the Euxine, near the mouths of the Danube. He died in banishment at the age of 60, A.D. 18. Touchstone alludes to this banishment. "I am here with thee and thy goats, as the most capricious poet, honest *Ovid*, was among the Goths" (III. iii. 7-9).

Robin Hood. (I. i. 123) "There they live like the old *Robin Hood* of England." The famous outlaw in the reigns of Henry II., Richard I., John and Henry III., who lived as a freebooter chiefly in the forest of Sherwood (Notts). He gathered to himself a company consisting at one time of a hundred archers, his chief companions being Little John, Will Scarlet, Much the Miller, and the famous Friar Tuck. He is the hero of many ballads.

The allusion in the play is to compare the free life of the Duke Senior and his nobles in the forest of Arden with that of Robin Hood and his men in the forest of Sherwood.

Sestos, or Sestus. (IV. i. 110) "Hero of *Sestos*," a town in Thrace, situated at the narrowest part of the Hellespont, opposite Abydos, in Asia. It was from Abydos to Sestus that Xerxes built the bridge of boats across the Hellespont. It is famous in poetry on account of the loves of Leander and Hero. (See Leander). Sestus was the dwelling-place of Hero.

Thraso. (V. ii. 35) "Cæsar's thrasonical brag." The name of a bragging, vain-glorious soldier (*miles gloriosus*) in the *Eunuchus*, one of the comedies of Terence.

Troilus. (IV. i. 101-2) "*Troilus* had his brains dashed out with a Grecian club," A Trojan, son of Priam and Hecuba, slain by Achilles. The description of his death is not quite accurate; according to Virgil *Æneid* I. 474-8, he was slain by a spear.

Troilus is the hero of Shakespeare's *Troilus and Cressida*, founded on the story of the love of Troilus for Cressida. During the siege of Troy, Cressida was given to the Greeks in exchange for a Trojan prisoner and forsook Troilus for Diomedes the Greek. The story is not recounted by any classical writer. It is probable that Shakespeare is indebted to Chaucer for it.

Rosalind alludes to the unhappy issue of the story, "He did what he could to die before, and he is one of the patterns of love" (IV. i. 102-4).

Venus. (IV. i. 222). "That same wicked bastard of Venus." The Goddess of Love. The allusion is to Cupid, who is usually represented as the son of Venus. See Cupid.

"Bottomless, that as fast as you pour affections in, it runs out" (IV. i. 220-1).

May be an allusion to the Danaids.

The Danaids were the daughter of Danaus. They murdered their husbands, and as a punishment were condemned for ever to pour water into pitchers having perforated bottoms like sieves, so that they could not hold the water.

SCRIPTURAL ALLUSIONS.

Adam. (II. i. 5). "Here feel we but the penalty of Adam."

The Folios have "not" for "but" (see p. 138). Then we have an allusion to Gen. iii. 17, "*cursed is the ground for thy sake*," the penalty of Adam being the "curse of labour."

With "but" we have the penalty of Adam described as "*the seasons difference*." Classical writers describe the Golden Age as a perpetual spring. Here Shakespeare is following the Classical not the Biblical account.

Cross. (II. iv. 12) "Yet I should bear no cross if I did bear you." The allusion is to the Roman practice of compelling criminals to carry to the place of execution the cross on which they were to be suspended.

Judas. (III. iv. 9) "Marry his kisses are Judas's own children."

Celia declares that the kisses of Orlando are false, like the kiss with which Judas betrayed our Lord.

"Something browner than Judas's" (III. iv. 8).

Judas is represented in old paintings and tapestry, with red hair and beard. It was also thought that red hair denoted a malicious and treacherous temperament.

"Shall I keep your hogs and eat husks with them? What prodigal portions have I spent that I shall come to such penury?" (I. i. 40-2).

An allusion to the prodigal son in the parable, who spent the portion given him by his father, and when in want hired himself out to feed swine, and in his hunger fed upon "the husks that the swine did eat" (St. Luke xv. 14-16).

"*He that doth the ravens feed,
Yea, providently caters for the sparrow*" (II. iii. 43-4).

See St. Luke xii. 6 and 24, "Are not five sparrows sold for two farthings, and not one of them is forgotten before God?" "Consider the ravens; for they neither sow nor reap, and God feedeth them." See also Ps. cxlii. 9 and St. Matt. x. 29.

"*But I must comfort the weaker vessel*" (II. iv. 6).

See 1 Peter iii. 7, "Giving honour unto the wife, as unto the weaker vessel."

Rosalind, clad in man's attire, says she must act up to the part she is playing and cheer up Celia.

"*I'll rail against all the first-born of Egypt*" (II. v. 67).

See Ex. xi. 5, alluding to the destruction of the first-born in the last plague upon Egypt. The expression is proverbial for high-born persons, i.e. high personages worth attacking.

"*Seek him with candle*" (III. i. 6).

An allusion to the Parable of the Lost Piece of Money: "What woman having ten pieces of silver, if she lose one piece, doth not light a candle, and sweep the house, and seek diligently till she find it" (St. Luke xv. 8).

"*Thou hast my love; is not that neighbourly?*" (III. v. 90).

An allusion to the precept "love thy neighbour as thyself."

Catechism. "To answer in a *catechism*" (III. ii. 237). May be an allusion to the Catechism (an instruction by question and answer), which first appeared in the first prayer-book of Edward VI., 1549.

"*There is, sure, another flood toward, and these couples are coming in the ark*" (V. iv. 35-6).

An allusion to the flood in the time of Noah, when he took the animals into the ark in couples.

OTHER ALLUSIONS.

Arden. There are two forests—

(1) *Arden* in Warwickshire, familiar to Shakespeare from boyhood (*Arden* was the family name of his mother).

(2) *The Ardennes* in the north-west of France, lying between the Meuse and the Moselle.

The scene of the play is laid in France, as proved by the names. Amiens, Le Beau, Jaques, and the expression "*Old Robin Hood of England*," but the forest of the play is a forest of Shakespeare's own imagination. The dramatist took the forest originally from Lodge's novel, lions, palm-tree, etc., but the *sylvan* scenes are thoroughly English.

Knight remarks: "we most heartily wish that the critics would allow poetry to have its own geography. We do *not* want to know that Bohemia has no seaboard; we do *not* wish to have the island of Sycorax defined by the map: we do *not* require that our Forest of Arden should be the *Arduenna Sylva* of Caesar and Tacitus. We are equally sure that Shakespeare *meant* to take his forest out of the literal when he assigned to it a palm-tree and a lioness."

Barbary. (IV. i. 154) "I will be more jealous of thee than a *Barbary* cock-pigeon over his hen." A district of North-West Africa, taking its name from the Berbers, by whom it was peopled. The Barbary pigeon was originally brought over from Barbary; hence the name. The allusion is probably suggestive of Oriental jealousy.

Gargantua. (III. ii. 234) "You must borrow me *Gargantua's* mouth first." A giant in Rabelais with an enormous mouth and voracious appetite. It needed 17,913 cows to supply him "with milk when he was a babe." He cut down some lettuce as big as walnut trees for a salad. In the lettuce were six pilgrims, who had hidden themselves out of fear. He took the pilgrims into his mouth and afterwards picked them out alive from between his teeth.

Gargantua is an allegorical skit on the extravagant allowance assigned to princes for their maintenance.

Irish rat. "I was never so be-rhymed since Pythagoras' time, that I was an *Irish rat*" (III. ii. 184-5). An allusion to the legend that rats and other animals were charmed by the spell of rhyme or music. Compare the German legend of the Pied Piper of Hamelin.

"Is 'old dog' my reward? Most true, I have lost my teeth in your service" (I. i. 87-8).

An allusion to the fable of the dog grown old and toothless, and so unable to seize the prey. Oliver taunts Adam with his inability to render any service now that he is old. The old man sadly alludes to the fable.

"The courtesy of nations allows you my better" (I. i. 49).

An allusion to the rights of primogeniture. Orlando admits that general custom throughout civilized nations accords to the eldest or first-born precedence over other sons.

Pythagoras. (III. ii. 184-6) "I was never so be-rhymed since *Pythagoras'* time, that I was an Irish rat, which I can hardly remember." An ancient philosopher of Samos, to whom is attributed the doctrines of the transmigration of souls. Cf.

"Thou almost makest me waver in my faith
To hold opinion with Pythagoras,
That souls of animals infuse themselves
Into the trunks of men" (*Merchant of Venice*, IV. i. 129-132).

Quintain. (I. ii. 260) "And that which here stands up
Is but a *quintain*, a mere lifeless block."

The quintain was an instrument for trying the skill of a knight in the use of the lance and the management of his horse.

The amusement was developed from—

1. A simple post set up for practice in directing a lance.
2. A shield upon a post for similar practice.
3. An upright post with a cross bar turning on a pivot at the top. At one end of the bar was a broad target, and at the other a heavy sandbag. The object of the horseman was to ride at full speed and so strike the target with his lance as to get out of the way before the sandbag swung round and struck him in the back.
4. Later on the quintain was in the form of the figure of a Saracen, with a shield on the left arm and a drawn sword in the right hand. The object now was to strike the figure on the forehead between the eyes and the nose. If struck elsewhere, especially on the shield, the figure revolved and the horseman received a blow from the sword.

It is clear that in the above passage Orlando is referring to the last form of the quintain.

The exercise was much practised in rural sports in England in the middle ages. It is said to have originated from the military exercises of the Romans, and, if so, may possibly have taken its name from *quintana*, the principal street of the Roman camp, where the sports of the soldiers would most likely be held.

Quotations from other Plays of Shakespeare illustrative of words used in an unusual sense.

(The Editor would acknowledge his obligation to the Clarendon Press Edition.)

I. i. 6. School=university.

*"For your intent
In going back to school in Wittenberg"*
(Ham., I. ii. 113).

I. i. 4. Breed=educate, bring up.

*"The burnished sun,
To whom I am a neighbour and near bred"*
(M. of V., II. i. 3).

I. i. 13. Manage=the handling or breaking in of a horse.

"Wanting the manage of unruly jades"
(R. II., III. iii. 179).

I. i. 19. Countenance=regard, favour.

*"Ay, sir, that soaks up the king's countenance, his
rewards, his authorities"* (Ham., IV. ii. 16).

I. i. 21. Mines=undermines.

*"Whiles rank corruption, mining all within,
Infects unseen"* (Ham., III. iv. 148).

I. i. 31. Make=are you doing.

"What make you here from Wittenberg, Horatio?"
(Ham., I. ii. 164).

I. i. 153. Lief=willingly.

*"I had as lief not be, as live to be
In awe of such a thing as I myself"*
(J. C., I. ii. 97-8).

I. i. 141. Intendment=purpose.

"But fear the main intendment of the Scot"
(Hen. V., I. ii. 144).

I. i. 150. Emulator=rival (in a bad sense).

*"My heart laments that virtue cannot live
Out of the teeth of emulation"* (J. C., II. iii. 14).

I. i. 152. Contriver=plotter.

"The close contriver of all harms" (Macb., IV. v. 7).
*"We shall find of him
A shrewd contriver"* (J. C., II. i. 158).

I. i. 171. Gamester=a young frolicsome fellow.

"You are a merry gamester, my lord Sands"
(Hen. VIII., I. iv. 45).

- I. i. 180. Kindle=incite.
*"That trusted home
 Might yet enkindle you unto the crown"*
(Macb., I. iii. 121).
- I. i. 157. Practise=plot.
"Thou hast practised on her by foul charms"
(Othello, I. ii. 73).
- I. ii. 6. Learn=teach.
*"The red plague rid you
 For learning me your language"* *(Tem., I. ii. 366).*
- I. ii. 11. So=provided that.
"I am content so thou wilt have it so"
(R. and J., III. v. 18).
- I. ii. 41. Honest=virtuous.
"Ha, ha, are you honest?" *(Ham., III. i. 100).*
- I. ii. 48. Flout=mock, scoff at.
"Will you suffer me to flout me thus?"
(M. N. D., III. ii. 327).
- I. ii. 52. Natural=idiot, simpleton.
"That a monster should be such a natural"
(Temp., III. ii. 37)
- I. ii. 56. Reason=discourse, talk.
"I reasoned with a Frenchman yesterday"
(M. of V., II. viii. 27).
- I. ii. 106. Colour=kind.
*"This is a fellow of the self-same colour
 Our sister speaks of"* *(K. Lear, II. ii. 215).*
- I. ii. 98. Put on=force or foist upon.
"Why do you put these sayings on me"
(M. for M., II. ii. 123).
- I. ii. 90. Taxation=censure, satire.
*"This heavy headed revel east and west
 Makes us traduced and tax'd of other nations"*
(Ham., I. iv. 18).
- I. ii. 138. Dole=grief, lamentation.
"In equal scale weighing delight and dole"
(Ham., I. ii. 13).
- I. ii. 147. Promise=assure.
"There I promise ye, I fear thee"
(M. of V., III. v. 3).
- I. ii. 148. Any=anyone.
*"And hold their manhoods cheap whiles any speaks
 That fought with us upon Saint Crispin's day"*
(Hen. V., IV. iii. 66).

- I. ii. 128. Proper=handsome.
"As proper a man as ever went on four legs"
 (Temp., II. ii. 63).
"As proper men as ever trod on neat's leather"
 (J. C., I. i. 25).
- I. ii. 205. Eke=to add to and make sufficient.
"To eke it and to draw it out in length"
 (M. of V., III. ii. 23).
- I. ii. 235. Still=constantly.
"The still-vexed Bermoothes" (Temp., I. ii. 229).
- I. ii. 276. Humorous=capricious.
"As humorous as winter" (2 Hen., IV. iv. 34).
- I. ii. 296. Rest=remain.
"We rest your hermits" (Macb., I. vi. 20).
- I. ii. 296. Bounden=obliged.
"I am much bounden to your Majesty"
 (K. John, III. iii. 29).
- I. iii. 31. Dearly=excessively.
"As we dearly grieve" (Ham., IV. iii. 43).
- I. iii. 56. Purgation=exculpation.
*"Which shall have due course,
 Even to the guill or the purgation"*
 (W. T., III. ii. 7).
- I. iii. 73. Remorse=tender feeling, compassion.
*"You, brother mine, that entertained ambition,
 Expell'd remorse and nature"* (Temp., V. i. 76).
- I. iii. 84. Show=appear.
*"And earthly power doth then show likest God's
 When mercy seasons justice"* (M. of V., IV. i. 195).
- I. iii. 119. Stir=excite, rouse.
"I am sorry I have thus far stirred thee"
 (W. T., V. iii. 74).
- I. iii. 126. Mannish=masculine.
"A woman impudent and mannish grown"
 (T. and C., III. iii. 217).
- I. iii. 127. Outface=outbrag—brazen out.
"We'll outface them and outswear them too"
 (M. of V., IV. iii. 17).
- II i. 31. Antique=ancient.
"I am more an antique Roman than a Dane"
 (Ham., V. ii. 252).

- II. i. 67. Cope=meet, encounter.
"They say he yesterday coped Hector in the battle"
 (T. and C., I. ii. 34).
- II. i. 68. Matter=good stuff, sound sense.
"O matter and impertinency mixed"
 (K. Lear, IV. vi. 178).
- II. iii. 7. Fond=foolish.
*"Be not fond
 To think that Cæsar bears such rebel blood"*
 (J. C., III. i. 39).
- II. iii. 26. Practices=designs, plots.
"The practice and the purpose of the King"
 (K. John, IV. iii. 63).
- II. iv. 58. Ware=aware.
"Towards him I made but he was as ware of me"
 (R. and J., I. i. 131).
- II. iv. 83. Recks=cares.
"I reckon not though I end my life to-day"
 (T. and C., V. vi. 26).
- II. iv. 89. Voice=vote, authority.
*"I implore her in my voice that she make friends
 To the strict deputy"* (M. for M., I. ii. 185).
- II. iv. 92. Erewhile=a short time since.
"I am as fair as I was erewhile"
 (M. N. D., III. ii. 274).
- II. iv. 94. Stand with=be consistent with.
"If it may stand with the tune of your voices"
 (Cor., II. iii. 31).
- II. v. 31. Cover=lay the cloth on the table for a banquet.
*"Bid them cover the table, serve in the meat, and we
 will come into dinner"* (M. of V., III. v. 65).
- II. vi. 8. Conceit=fancy, imagination.
"Conceit in weakest bodies strongest works"
 (Ham., III. iv. 114).
- II. vii. 23. Wags=moves along.
*"For well I wot the Empress never wags,
 But in her company there is a Moor"*
 (T. A., V. ii. 87).
- II. vii. 26. Ripe=ripen.
"But stay the very riping of the time"
 (M. of V., II. viii. 40).
- II. vii. 80. Bravery=finery.
"With scarp and fans and double change of bravery"
 (Taming of the Shrew, IV. iii. 57).

- II. vii. 85. Free=innocent.
"Your majesty, and we that have free souls, it touches us not"
 (Ham., III. ii. 252).
- II. vii. 89. Answered=satisfied.
"Now, Antony, our hopes are answered"
 (J. C., V. i. 7).
- II. vii. 97. Nurture=education, good breeding.
"A devil, a born devil, on whose nature nurture can never stick."
P. K. Paul
- II. vii. 156. Saws=maxims.
"All saws of books, all formes, all pressures past"
 (Ham., I. v. 100).
- II. vii. 175. Unkind=unnatural.
"His unkind daughters"
 (K. Lear, III. iv. 73)
- III. i. 18. Expediently=expeditiously, promptly,
"His marches are expedient to this town"
 (K. John, II. i. 60).
- III. ii. 7. Character=inscribe, engrave.
*"And these few precepts in thy memory
 See thou character"*
 (Ham., I. iii. 59).
- III. ii. 47. Parlous=perilous, dangerous.
"A parlous boy."
 (Rich. III., II. iv. 35).
- III. ii. 57. Fells=skin with the hair on.
"The good years shall devour them flesh and fell"
 (K. Lear, V. iii. 24).
- III. ii. 59. Mutton=sheep.
"As flesh of muttons, beefs or goats"
 (M. of V., I. iii. 168).
- III. ii. 70. Perpend=consider.
*"Thus it remains and the remainder thus.
 Perpend."*
 (Ham., II. ii. 105).
- III. ii. 122. For=because.
"I hate him for he is a Christian"
 (M. of V., I. iii. 43).
- III. ii. 135. Erring=wandering.
"The extravagant and erring spirit"
 (Ham., I. i. 154).
- III. ii. 145. In little=in miniature.
"His picture in little"
 (Ham., II. iii. 383).
- III. ii. 153. Sad=grave, serious.
"Like one well studied in a sad ostent"
 (M. of V., II. ii. 205).

- III. ii. 242. Resolve=solve.
"As you will live, resolve it you" (*Per.*, I. i. 171).
- III. ii. 293. Breather=living being.
*"She shows a body rather than a life,
 A statue than a breather"* (*A. and C.*, III. iii. 24).
- III. ii. 352. Native, as an adjective.
*"Though I am native here
 And to the manner born"* (*Ham.*, I. iv. 14).
- III. ii. 356. Purchase=acquire.
*"There as my gift and thine own acquisition
 Worthily purchased, take my daughter"*
 (*Temp.* IV. i. 14).
- III. ii. 356. Removed=remote.
"It waves you to a more removed ground"
 (*Ham.*, I. iv. 61).
- III. ii. 392. Having=possession.
"My having is not much" (*T. N.*, III. iv. 379).
- III. ii. 394. Bonnet=a hat.
*"His bonnet in Germany and his behaviour every
 where"* (*M. of V.*, I. ii. 81).
- III. v. 5. Falls=let falls.
*"Mine eyes, even sociable to the show of thine
 Fall fellowly drops"* (*Tempest.*, V. i. 64).
- III. v. 23. Capable=sensible.
*"His form and cause conjoined, preaching to stones
 Would make them capable"* (*Ham.*, III. iv. 127).
- III. v. 79. Abused=deceived.
*"Whether thou be'st he or no,
 Or some enchanted trifle to abuse me"*
 (*Temp.*, V. i. 112).
- III. v. 136. Straight=immediately.
"And therefore make her grave straight"
 (*Ham.*, V. i. 4).
- IV. i. 9. Censure=opinion, criticism.
"Take each man's censure, but reserve thy judgment"
 (*Ham.*, I. iii. 69).
- IV. i. 17. Nice=fastidious.
*"This letter was not nice but full of charge
 Of dear import"* (*R. and J.*, V. ii. 18).

- IV. i. 37. Disable=depreciate, disparage.
*"And yet to be afraid of my deceiving
 Were but a wrath disabling of myself"*
 (M. of V., II. vii. 30).
- IV. i. 64. Prevent=anticipate.
"So shall my anticipation prevent your discovery"
 (Ham., II. ii. 305).
- IV. i. 166. Make=make fast, shut.
"The doors are made against you"
 (Comedy of Errors, III. i. 93).
- IV. i. 211. Misuse=abuse.
"O she misused me past the endurance of a block"
 (Much Ado, II. i. 246).
- IV. iii. 95. Favour=aspect, look, appearance.
"To alter favour ever is to fear" (Macb., I. v. 73).
- IV. iii. 95. Bestows himself=bears or deports himself.
*"How and which way I may bestow myself
 To be regarded in her sunbright eye"*
 (Two Gent. of Verona, III. i. 87).
- IV. iii. 168. Recover=restore.
*"If all the wine in my bottle will recover him I will
 help his ague"* (Temp., II. ii. 97).
- V. ii. 13. Estate=settle as an estate.
"And some donation freely to estate on the blest lovers"
 (Temp., IV. i. 85).
- V. iv. 132. Bar=prohibit.
*"For your claim, fair sister,
 I bar it in the interest of my wife"* (K. Lear, V. iii. 85).
- V. iv. 157. Combine=bind.
"I am combined by a sacred vow"
 (M. for M., IV. iii. 149).
- V. iv. 187. Patience=permission.
*"By your patience
 I needs must rest me"* (Temp., III. iii. 3).
- V. iv. 191. Convertites=converts.
"But since you are a gentle convertite"
 (K. John, V. I. 19).

The Language of the Play Illustrated from Scripture.

"If the truth of thy love were so righteously *tempered* as mine is to thee (I. ii. 13-14).

Tempered=composed.

"Those she makes honest, she makes *ill-favouredly*" (I. ii. 36).
Ill-favoured=ugly.

"Three *proper* young men, of excellent youth and presence"
(I. ii. 128).

Proper=handsome.

"Besides his *cote* his flocks and bounds of feed" (II. iv. 77).
Cote=shepherd's hut

"My voice is *ragged*" (II. v. 141).
Ragged=rugged, rough.

"I will here be with thee *presently*"
(II. vi. 11).
Presently=immediately.

"Though not with bag and baggage, yet with *scrip* and scrippage."
(III. ii. 169).
Scrip=small bag or wallet.

"Since how brief the life of man Runs his *erring* pilgrimage"
(III. ii. 134-5).
Erring=wandering. It is not used here in its moral signification.

"That the stretching of a *span* Buckles in his sum of age"
(III. ii. 136-7).

Span, a measure of length=the distance between the extremities of the thumb and little finger in the extended hand—about nine inches.

"Let me *stay* the growing of his beard" (III. ii. 217).
Stay=wait for.

"Cakes unleavened *tempered* with oil" (Ex. xxix. 2).

"Seven other kine, poor and very *ill-favoured*" (Gen. xli. 19).

"They saw he was a *proper* child"
(Heb. xi. 23).

"Stalls for all manner of beasts and *cotes* for flocks" (II Chron. xxxii. 28).

"To go unto the clefts of the rocks, and unto the tops of the *ragged* rocks" (Is. ii. 21).

"Thinkest thou that I cannot now pray to my Father, and he shall *presently* give me more than twelve legions of angels?" (St. Matt. xxvi. 53).

"Chose him five smooth stones out of the brook, and put them in a shepherd's bag that he had, even in a *scrip*" (I. Sam. xvii. 40).

"The way-faring men though fools shall not *err* therein."
(Is. xxxv. 8).

"Behold thou hast made my days as it were a *span* long" (Ps. xxxix. 6, Prayer Book Version).

"Saul not *staying* the priest's answer setteth on them" (Table of Contents, Sam. xiv.).
Staying=waiting for.

"Your accent is somewhat finer than you could *purchase* in so remote a dwelling" (III. ii. 316).

Purchase=acquire.

"I *drave* my suitor from his mad humour of love" (III. ii. 434).

Drave=drove.

"My *often* rumination wraps me in a most humorous sadness."

(IV. i. 21.)

Often=frequent (an adjective).

"Prevents the slander of his wife." (IV. i. 64).

Prevent=anticipate.

"For they that have used the office of deacon well, *purchase* to themselves a good degree" (I. Tim. iii. 13).

"And took off their chariot wheels that they *drave* them heavily" (Ex. xiv. 25).

"Use a little wine for thy stomach's sake, and thine *often* infirmities" (I. Tim. v. 23).

"And when he was come unto the house, Jesus *prevented* him" (St. Matt. xvii. 25).

IMPORTANT READINGS.

I. i. The Folio reads: "As I remember Adam, it was upon this fashion bequeathed me by will but poor a thousand crowns, and as thou sayest, charged my brother on his blessing."

(1) We may take "*was charged*" as impersonal—i.e. "*it was charged my brother.*" but this is harsh, and it is difficult to explain on his blessing.

(2) We may supply a nominative to "*bequeathed*" thus "(He) bequeathed" or "(My Father) bequeathed." The construction is involved but the sense is clear.

(3) Or "*It*" may be regarded as anticipatory of "*a thousand crowns*" which then becomes the nomination to "*bequeathed*" and "*charged*."

I. ii. 55-7. "Who *perceiveth* our natural wits too dull to reason of such goddesses (*and*) hath sent." The reading of Folio 1. Malone supplied "*and*." Folio 2 reads "*perceiving*."

I. ii. 86-88. "*Teuch*. One that old Frederick, your father, loves. *Cel*. My father's love is enough to honour him." In Folio 1 the speech is given to Rosalind not Celia.

I. ii. 130. *Ros*. With bills on their necks. In the original these words begin Rosalind's speech, and give a pun upon "*presence*" and "*presents*." Farmer assigned the words to Le Beau. In that case "*bills*" would mean forest bills,—the woodman's weapon; and thus we get two puns instead of one. In the novel Lodge describes Rosader as "*pacing towards them with his forest bill upon his neck*."

- I. ii. 173. "The *princesses call*." The Folios read "the *princess calls*." Theobald suggested "the *princesses call*" on account of what Orlando says, "I attend *them*." But it is Celia who gives the order to Le Beau, and Orlando may well have both *princesses* in his mind when he replies. Most editors follow Theobald.
- I. ii. 184. *Your eyes . . . your judgement*. Hamner altered to "*our eyes . . . our judgement*," but the meaning is, "If you made proper use of your eyes you would see what a formidable antagonist was before you, and your reason would then show you how unequally you are matched with him,"
Johnson paraphrases, "If you could use your own eyes to see, or your own judgement to know yourself."
- I. ii. 217. "*An* you mean to meet me after," etc. An, Folio reads *and*. Theobald suggested, "An you," Mason "If you." Some take it that the stage direction was "Orland," which printers corrupted into "Orl And."
But "and" originally had two meanings (1) in addition to (2) if. *An* was afterwards used to express the second meaning "if" and generally written "an if."
- I. ii. 252-3. "If you do keep your promises in love.
But justly, as you have *exceeded promise*."
Folios read "*exceeded all promise*." Walker conjectured "*excell'd all promise*." Harmer "*as you've here exceeded promise*" in order to save the metre. Capell omitted "all" which is the generally accepted reading.
- I. ii. 282. "The *lesser* is his daughter." Folios read "*taller*," which is obviously wrong, for Rosalind is "*more than common tall*," and Celia is described as "*the woman low and browner than her brother*" (IV. iii. 86-7). "*Smaller*," "*shorter*," and "*lower*" have been suggested by different editors. Spedding conjectured "*lesser*" as the more likely printer's error.
- I. iii. 11. "*My child's father*." So the Folios. Rowe, Collier and Coleridge alter to "*my father's child*."
- I. iii. 107. "And do not seek to take your *change* upon you." Folio 1 reads "*change*," i.e., change of fortune. Folio 2 "*charge*," i.e., burden attaching to such change of fortune.
- I. iii. 142. "Now go we *in content*" (=in contentment). The reading of Folio 2. Folio 1 has "*in go we*" making "content" an adjective.
- II. i. 5. "Here feel we *but* the penalty of Adam, The season's difference." Folios read "*not*." Theobald changed "*not* into *but*."

If by the "penalty of Adam" Shakespeare intended the "curse of labour" ("In the sweat of thy face thou shalt eat bread," Gen. iii. 19), we must read "*not*" and consider the Duke as saying that in the free life of the forest, living upon what they catch by hunting, they need not till the ground.

But if "the penalty" signifies the "season's differences" we must read "*but*" and take the Duke as meaning that they felt only the change of the seasons. The golden age of Paradise may be considered as "a spring all the year long." Ovid describes the Golden Age as a perpetual spring. Milton has the same thought (*Paradise Lost*, x. 678).

"Else had the spring

Perpetual smiled on earth with verdant flowers."

- II. i. 18. "Sermons in stones and good in everything.

I would not change it.

Ami.

Happy is your grace."

The Folios give the whole of the second line to *Amiens*.

Upton proposed the change. The words clearly belong to the Duke.

- II. iii. 8. "The *bonny* priser of the humorous Duke." Folio 1, "*bonnie*"; Folio 2, "*bonny*," i.e. in the sense which the Scotch use *braw*. As the wrestler Charles is described previously as *sinewy*, Warburton proposed to read "*bony*," as signifying *big-boned*. But there seems no need for the change since Shakespeare frequently uses "*bonny*." Mr. Wright points out that in Shakespeare's time "*bony*" would probably mean skeleton-like, not *big-boned*.

- II. iii. 71. "From *seventeen* years till now almost fourscore." Folios have "*seventy*," a palpable misprint, for Adam had been in the service of old Sir Rowland and his son from boyhood. Rowe made the correction.

- II. iv. 1. "How *weary* are my spirits." Folios read "*merry*." Theobald corrected to "*weary*" to bring the sentences in harmony with Touchstone's joke, "*I care not for my spirits, if my legs were not weary*."

- I. iv. 38. "Wearing thy hearer in thy mistress' praise." Folio 1, "*wearing*"; Folio 2, "*wearying*." There is no necessity for the change. *Wearing*=wearing out, exhausting.

- II. iv. 44. "Searching of my wound." Folio 1, "*they would*"; Folio 2, "*their wound*." The correction was made by Rowe.

- II. iv. 49. "Kissing of her *ballet*." Folio 1, "*batler*"; folio 2, "*ballet*." Both words signify an instrument with which washers beat clothes.

Ballet is the diminutive of *bat*.

Batler is from *battle* (to beat) with the suffix—*er* d the instrument.

Compare *lancer* and *lancet*.

- II. iv. 101-2. "I will your very faithful *feeder* be,
And buy it with your gold right suddenly."

As Corin is the agent who negotiates the purchase of the farm Walker suggested "*factor*," agent. But "*feeder*" = servant, and here may mean "a feeder of sheep," i.e. shepherd, so there appears to be no reason for the change.

- II. v. 3. "And *turn* his merry note." Rowe corrected to "*tune*," but "*turn*" = to modulate, adapt to. "*Turn a tune*" is still common in Yorkshire dialect. The change is therefore unnecessary. Compare Hall, *Satires* VI. i. 195.

"Whiles threadbare martial *turnes his merry note*."

- II. v. 60. "*Ducdame, ducdame ducdame*." Hanmer corrects to "*Duc ad me*" = bring him to me. Mr. Ainger suggests "*Ducdôme*" which makes a rhyme with "*come to me*" (l. 45). The word is, however, meaningless and is used by Jaques only to fill up a line, corresponding to Amiens' "*Come hither, come hither, come hither*."

- II. vii. 55. "*Not to seem senseless of the bob*." The words "*not to*" are not in the Folios. They were added by Theobald to amend the metre, and are required by the sense.

- II. vii. 73. "Till that the *wearer's* very means do ebb?" Folio 1, "*wearie*." Singer made the correction "*wearer's*." Jaques is speaking of the pride of dress, so Singer's correction is a happy hit.

- III. ii. 97-8. "Let no *fair* be kept in mind." Folios have "*face*."
"But the fair of Rosalind." The correction was made by Walker to correspond with the line following. Rowe and Dyce read "*face*" in the second line.
Fair is here a substantive = beauty.

- III. ii. 100. "It is the right butter-women's *rank* to market." Hanmer substituted "*rate*," but the suggestion of Crosby, "*rack*" is much better.

Rack is an old yet well known term for the *ambling* motion of a horse something between a trot and a gallop; or a "false gallop."

- III. ii. 130. "Why should this a *desert* be." The "*a*" is wanting in the Folios and was supplied by Rowe.

- III. ii. 160. "O most gentle *pulpiter*." Folios, "Jupiter." *Pulpiter* is the conjecture of Mr. Spedding. The word *homily* bears out the correction.

- III. ii. 246. "It may well be called Jove's tree, when it *drops forth such fruit*." Folio 1, "*drops forth fruit*;" Folio 2, "*drops forth such fruit*." Some editors follow Capell who takes *such* (Folio 1), as a misprint for *forth* and reads *drops such fruit*.
- III. ii. 270. "*God be wi' you*." Folios "*God buy you*," which is of course the old contraction for "*God be with you*" and which has been further contracted into "*good-bye*."
- III. iv. 15. "A pair of *cast* lips of Diana." Folio 1, "*cast*." Folio 2 and others, "*chast*"=*chaste*. Cast gives the idea of buying a pair of lips at second-hand. Chaste harmonizes with the idea of chastity; that word occurring in the same speech.
- IV. i. 109. "And the foolish *chroniclers* of that age found it was." For *chroniclers* Hanmer substituted coroners, because of the verb *found*, which is the technical word used for the verdict of a coroner's jury.
It is better to retain the old reading, for only one coroner could preside, and we may consider the jurymen as the "*chroniclers*."
- IV. ii. 14. Here the Folios have, "*Then sing him home, the rest shall bear this burden*," all as the third line of the song, and printed in the same type as the rest.
Theobald was the first to see that "*the rest shall bear this burden*" was a stage direction,
Some editors print the whole line as a stage direction.
- IV. iii. 9. "My gentle Phebe *bid* me give you this." Folio 1, "*did bid*"; Folio 2, "*bid*."
- IV. iii. 172-3. "And to give this napkin dyed in *his* blood." Folio 1, "*this*"; Folio 2, "*his*." *This* was evidently repeated by mistake from the preceding line.
- V. iv. 121-2. "That thou mightst join *her* hand with his
Whose heart within *his* bosom is."
Her is the reading of Folios 3, 4, but Folios 1, 2 have *his* which the context clearly shows must be incorrect.
His some editors read *her*.

GLOSSARY.

A.S. = Anglo-Saxon. D = Danish. Dut. = Dutch. F. = French. Gk. = Greek. Ger. = German. I. = Irish. Ic. = Icelandic. It. = Italian. L. = Latin. M.E. = Middle English. O. = Old. O.F. = Old French. Sp. = Spanish. W. = Welsh.

Accoutrement (F. *accouter*, formerly *accoustrer*, to dress, array. Perhaps connected (1) with F. *coudre*; L. *consuere*, to sew together; or (2) with L. *cultura*, tillage; or (3) with O.F. *coustre*, *coutre*, a sacristan having charge of sacred garments, from Low L. *custor*, L. *custos*, a custodian (Skeat prefers the last)=dress, equipage; particularly military equipment. "You are rather point-device in your *accoutrements*."

Acquaintance (O.F. *accointer*, to acquaint with; L. *ad*, to, and *cognitus*, known)=familiar knowledge. Shakespeare often uses it with the force of intimate knowledge. "Or^a have *acquaintance* with mine own desires."

Addressed (F. *adresser*; Low L. *addirectiare*, to make straight)=prepared. "Addressed a mighty power"=prepared great forces.

Anatomize (G. *ana*, up; *temnein*, to cut)=to dissect. Figuratively—to lay open, to show distinctly. "But should I *anatomize* him to thee as he is," i.e. describe in every particular.

Anon (A.S. *on an*, i.e. in one)=in one moment, immediately. "Anon, a careless herd."

Assay (O.F. *essai*, a trial; L. *exagium*, a trial by weight)=to try, to make experiment of. "What if we *assay'd* to steal."

Athwart (A.S. *on thwart*, across). "Quite traverse, *athwart* the heart of his lover."

Atomies (F. *atome*; G. *a*, not, *tomos*, that can be cut; L. *atomos*=that which cannot be cut, indivisible, an atom, an indivisible particle. (*Atom* is from F. *atome*; *atomy* from L. *atomi*, plural of *atomus*). "It is as easy to count *atomies* as to resolve the propositions of a lawyer." "Who shut their coward gates on *atomies*."

Atone (*at one*=to set at one, to reconcile). "When earthly things made even *atone* together," i.e. are reconciled.

Attorney (F. *attorné*, from *a* and *torner*, to turn)=one who takes the turn of another, and so acts for another. "No, faith; die by *attorney*."

Bachelor (M.E. *bachelor*; Low L. *baccalarius*, one who holds a small farm. Perhaps from Low L. *baca*=*vacca*, a cow=an unmarried man. "So is the forehead of a married man more honourable than the bare brow of a *bachelor*."

Ballad (O.F. *balade*, a song for dancing; Low L. *ballare*, to dance). Originally a dancing song, then a popular song, in simple, homely verse. "With a woeful *ballad* made to his mistress' eyebrow."

Bandy (F. *bande*, past part. of *bander*, to bind)=to beat to and fro, to contend. "I will bandy with thee in faction"—contend with thee.

Bankrupt (It. *banca*, a bench; *rotta*, broken; L. *ruptus*, broken=an insolvent trader. The money changers used benches as money counters, and when one of them failed his bench was broken as an indication that he was insolvent. "That poor and broken *bankrupt* there."

Bargain (Low L. *barcaniare*, to change about). As a substantive is used by Shakespeare in two senses: (1) agreement, contract; (2) the thing purchased. "So is the *bargain*"=agreement.

Bastinado (Sp. *bastonada*, from *baston*, a stick)=a sound beating with a stick. "I will deal in poison with thee or in *bastinado*, or in steel."

Batlet or Batler.

Balet is the diminutive of *bat* (A.S. *batt*, a staff)=a cudgel.

Bailer from *battle*, to beat, with suffix *er*, denoting the instrument. What is meant is the "beetle" used by washerwomen for beating clothes. "I remember the kissing of her *bailet*."

Bid (A.S. *biddan*, to ask, invite). "I will *bid* the duke to the nuptial"—invite. (Bid, to command is derived from A.S. *beodan*, to command.)

Bill (1) (O.F. *bille*, a label; F. *billet*, a note; L. *bull*, a seal)=a note or written document; a public notice or advertisement.

(2) (A.S. *bile* or *bil*, the beak of a bird)=a kind of chopper or axe; also the bill of a bird. "With *bills* on their necks." There is a play on the two meanings.

Boorish (Boor is from Dut. *Boer*, a peasant, that is, a tiller of the soil; A.S. *brian*, to till, to inhabit)=belonging to a boor or peasant; hence, a rude, illiterate person. "Which in the *boorish* is company."

Brook (A.S. *brucan*, to use, enjoy)=to endure, to put up with. "*Brook* such disgrace."

Bugle (Low L. *bugulus*, a kind of ornament. Diminutive of M.H.G. *bouc*, *boug*, a large ring, an armlet)=a kind of ornament. "Your *bugle* eyeballs," i.e. black, like a bugle, i.e. a kind of glass bead.

Burden (F. *bourdon*, L. *burdo*, a drone)=the chorus or refrain of a song. "I would sing my song without a *burden*."

Burghers (A.S. *burgh*, from *beorgan*, to defend. Originally a fortified town or city)=the inhabitants of a borough. "Being native *burghers* of this desert city."

- Butchery (O.F. *boucherie*, *shambles*)=a slaughter-house. "This house is but a butchery."
- Caparisoned (O.F. *caparasson*, cover for a saddle. Low L. *capa*, a cloak)=covered with a horse cloak; hence, dressed out. "Though I am caparisoned like a man."
- Caper (L. *caper*, a goat)=to leap or dance about in a frolicsome manner like a goat. "We that are true lovers run into strange capers."
- Capricious (L. *caper*, a goat)=originally a leap of a goat, hence, sudden change of mind or humour, fickleness. "The most capricious poet, honest Ovid."
- Carlot (diminutive of A.S. *ceorl*, *carl*, a man)=a peasant. "That the old carlot once was master of."
- Cater, abbreviation of *acater*; (O.F. *acheter*; F. *acheter*, to buy. L. *accipere*, to purchase)=provide. "Providently caters for the sparrows." A caterer is a buyer of provisions.
- Censure (L. *censura* from *censeo*, to express an opinion)=an opinion, not necessarily bad. "Every modern censure"=judgment, opinion.
- Challenger (challenge is from O.F. *chalonge*, a dispute, an accusation; L. *calumniā*, false accusation)=one who defies to single combat; sometimes, a claimant. "In pity of the challenger's youth, I would fain persuade him"=Orlando, about to wrestle with Charles.
- Chanticleer (L. *cantare*, (F. *chanter*), to sing, and *clarus*, clear; so, to sound a clear note)=a clear singer. Hence a name given to the cock. "My lungs begin to grow like chanticleer."
- Chapt (M.E. *chappen*, *choppen*, to cut; D. *koppen*, to cut off)—chopped or chapped. "Her pretty chapt hands."
- Cheer (O.F. *chere*, a face; Low L. *cara*, a face; Gk. *Kara*, a head)=(1) countenance, aspect; (2) cheerfulness; (3) courage; (4) food, entertainment. "Be of good cheer, youth"=courage.
- Churlish (A.S. *ceorl*, a man)=(1) rough, rude; (2) niggardly, miserly. "Thy master is of churlish disposition"=miserly.
- Con (A.S. *cunnan*, to know)=to learn by rote. "And conned them out of rings."
- Confines (L. *con*, with; *finis*, boundary)=(1) bound, limit, (2) district, territory; (3) prison. "In their own confines"=district.
- Cony (L. *cuniculus*=little burrowing animal)=rabbit. "As the cony that you see dwell where she is kindled."
- Cope (Dut. *koopēn*, to buy), originally=to make a bargain with. Hence, to meet, to encounter. "I love to cope with him in these attempts"=encounter.
- Cote (A.S. *cote*, a cot or den)=a small dwelling. "Besides his cote, his flocks"=hut, or cottage. "At our sheepcote now"=shepherd's hut.

- Cousin (F. *cousin*; L. *consobrinus*=son of a mother's sister). In Shakespeare's time the word had three meanings, (1) son or daughter of an uncle or aunt; (2) any kinsman or kinswoman; (3) a title of distinction or courtesy. "For the king's daughter, her *cousin*."
- Coward (O.F. *coward*; It. *codardo*, a coward, from L. *cauda*, a tail)=one destitute of courage, shrinking from danger=as an animal putting its tail between its legs when in fear. "As many other mannish *cowards* have."
- Crest (L. *crista*, the tuft on a bird's head, a crest). "It was a *crest* ere thou wast born."
- Curtleaxe (a corruption of Cutlass) (F. *coutelas*, a short sword. L. *cultellus*, a knife, diminutive of *culter*, a ploughshare)=a short sword. "A gallant *curtleaxe* upon my thigh."
- Curvet (L. *curvare*, to bend)=a particular leap or bound of a horse, prancing. "It *curvets* unreasonably"=leaps or bounds.
- Dappled (Ic. *depill*, a spot, dot)=spotted, variegated. "Poor *dappled* fools."
- Despatch (O.F. *despecher*, to hasten, despatch. L. *dis*, apart, away, *pedica*, a fetter; thus giving the sense of "removing a hindrance")=to send quickly. "Mistress, *despatch* you with your safest haste"=make ready for going, and leave the court as soon as possible.
- Ditty (O.F. *ditie*, a kind of poem; L. *dictare*, frequentative of *dicere*, to say)=a song, having reference to the words sung. "There was no great matter in the *ditty*"=there was not much sense in the words you have just sung.
- Dole (O.F. *deuil*, grief; L. *dolor*, sorrow, lamentation)=grief, sorrow. "Making such pitiful *dole* over them."
- Doublet (*doublet*, an inner (double) garment; F. *double*, double)=a close-fitting jacket, worn under the cloak. Being lined, it was of double thickness; hence the name "doublet." "As *doublet* and hose ought to show itself courageous to petticoat."
- Eke (A.S. *écan*, to augment; L. *augere*, to increase)=to add to, to lengthen, to piece out. "And mine to *eke* out hers."
- Embossed (*Em* prefix; O.F. *bosse*, a hump, or bump. *Lit.* to adorn with bosses or raised work)=swollen, protuberant. "All the *embossed* sores and headed evils." (*Emboss*=to enclose or shelter in a wood comes from O.F. *em*=L. *in* in; O.F. *bosc*, a wood.)
- Engage (O.F. *engager*, to bind by pledge)=to pledge. "This to be true, I do engage my life."
- Erst (superlative of A.S., *ær*, soon before)=formerly, once. "Which *erst* was irksome to me."
- Expediently (L. *expedire* (*ex* from *pes*, the foot) to disentangle the foot, remove obstacles)=quickly, promptly. "Do this *expediently* and turn him going"=expeditiously, quickly.
- Fain (A.S. *fagan*, glad), "Such as you are *fain* to be beholding to your wives."

- Fancy } (O.F. *fantasie*: Gk. *phantasia*, imagination).
 Fantasy } Used in Shakespeare in two senses (1) the faculty of imagination and its objects; (2) love.
 "Hast thou been drawn by thy *fantasy*"=love or love thoughts.
 "It is to be made of *fantasy*"=love or love thoughts.
 "Chewing the cud of sweet and bitter *fancy*"=imagination.
- Fawn (O.F. *faon*; Low L. *felonus*; L. *fetus*, *foetus*, offspring)=a young deer. "I go to find my *fawn*."
- Feature (O.F. *faiture*; L. *factura*, from L. *facere*, to make)=make, form, appearance. Formerly the word was applied to the shape generally, but now it is confined to the face. "Doth my simple *feature* content you."
- Fell (L. *pellis*, a skin) a fleece, *i.e.* skin with the wool on. "Their *fells* you know are greasy."
- Flout (Dut. *fluyten*, to play the flute, also to jeer)=to mock. "Though Nature has given us wit to *flout* at Fortune." "Ne'er a fantastical knave of them shall *flout* me out of my calling."
- Foil (F. *fouler*, to stamp upon)=to trample under foot, to defeat. "I would be loth to *foil* him"=defeat.
- Fond (M.E. *fonnen*, to act as a fool. M.E. *fon*, a fool)=foolish, silly. "Why would you be so *fond* as to overcome?"
- Gondola (It. *Gondola*, dimin. of *gonda*, boat. Gk. *kondy*, a drinking vessel). The well-known Venetian boat, taking its name from its resemblance in shape to the Greek drinking vessel. "I will scarce think you have swam in a *gondola*."
- Graff (O.F. *graffe*, a pencil; Gk. *graphein*, to write)=to insert buds on a stem. The slip for grafting was so called because it resembled a pointed pencil in shape. *Graff* is the correct form; the modern *graft* being a corruption. "I'll *graff* it with you, and then I shall *graff* it with a medlar."
- Gross (O.F. *gros*, gross, great. L. *grossus*, fat, thick)=(1) large, (2) coarse, rude, (3) unseemly, (4) dull, stupid, (5) palpable, (6) whole, entire. "The *gross* band of the unfaithful"=rude.
- Handkercher (O.F. *couvre chef*, a head covering; afterwards applied to a square piece of cloth)=handkerchief. "This *handkerchief* was stained."
- Hind (A.S. *hina*=a domestic. The *d* is excrescent)=domestic labourers, *i.e.* those living in the farm house. "He lets me feed with his *hinds*," *i.e.* with the labourers whom he boards and lodges.
- Hind (A.S. *hind*, the female of the stag). "If a hart do lack a *hind*."
- Holla (F. *ho. oh. la* there)=stop! wait! "Cry! '*holla*' to thy tongue."
- Hose (A.S. *hosa*, plu. *hosan*=hose, stockings)=breeches, trousers. "His youthful *hose*."

Hurling (O.F. *hurter*, to strike or dash against. *Hurtle*, the frequentative of *hurt* in the old sense of dash "against"=to keep on dashing against)=to jostle, to meet with noise in shock and conflict, "in which *hurling* from miserable slumber I waked"=the noise of the conflict.

'Ild, short for *yield* (A.S. *gildan*=to pay, to give up)=to give a reward, to bless. "God 'ild you"=God reward or bless you.

Incontinent (F. *incontinent*; L. *incontineus*=not restraining one's self)=instantly, immediately. "Which they will climb *incontinent*."

Irks (M.E. *irken*, to tire; L. *urgere*)=wearies or distresses. "Yet it *irks* me."

Jointure (L. *junctura*, a joining)=estate settled on a woman in consideration of marriage, and to be enjoyed by her after her husband's decease. "A better *jointure* I think than you make a woman."

Jot (Hebrew *yod*, the smallest letter in the alphabet)=a point, a tittle, the least quantity imaginable. "If you break one *lot* of your promise."

Kindle (A.S. *cynde*, natural)=to bring forth young. "As the cony that you see dwell where she is *kindled*."

Kindly (A.S. *cynde*, natural)=natural, *i.e.* in keeping with the quality of a person or thing. "Frosty but *kindly*."

Knave (A.S. *cnapa*, a boy)=a boy, a servant; and then a sly fellow, a rascal, villain. The word is used by Shakespeare with both meanings. "Under that habit play the *knave* with him"=act the boy and so take him in.

Knolled (knell or knoll A.S. *cnyllan*, to knock beat noisily.)=to sound as a bell, to toll. "If ever been where bells have *knoll'd* to church."

Lackey (O.F. *laquay*, 'a lackey, a footboy.' Sp. *lacayo*, a lackey, Arabic *luka*, worthless, servile, a slave)=a footman, menial attendant. "Like a saucy *lackey*."

Leer (A.S. *lleor* the cheek)=(1) amorous or smiling look, (2) face, complexion. "He hath a Rosalind of better *leer* than you."

Lief (A.S. *leof* dear)=dear, beloved. "I had as *lief* thou didst break his neck as his finger." "I had *lief*"=I should like as much.

Lieu (F. *lieu* L. *locus* a place)=place, stead. "In *lieu* of all thy pains and husbandry"=in return for.

Limn'd (M.E. *limnen* a contracted form. L. *illuminare* to throw light upon)=drawn, painted. "Most truly *limn'd* and living in your face."

Loath (M.E. *loth*, hateful)=unwilling, not liking, disinclined. The gradations of meaning are (1) to travel, to experience, (2) to experience or suffer something painful, (3) to hate what had been suffered. "I would be *loath* to foil him"=unwilling.

- Manage (O.F. *manege* "the manage or control of a horse," L. *manus* the hand)=(1) the handling or training of a horse, (2) administration, conduct. "They are taught their *manage*"=the breaking in of a horse.
- Mar (A.S. *merran*, to dissipate, waste, hinder)=to injure. "What *mar* you then, sir?"=injure, spoil.
- Marry (1. "By Mary," an exclamation supposed to have been derived from the name of the Virgin Mary). It is used with several meanings. "Marry, sir, be better employed." Here an exclamation with a tinge of contempt.
- Meed (A.S. *méd*, hire, pay)=reward, hire. "For duty not for *meed*."
- Mere (L. *merus*, pure, unmixed)=(1) pure, (2) unqualified, absolute. "*Mere* oblivion."
- Misprised (O.F. *mespriser* "to disesteem, contemn." L. *minus* less, *pretiare*, to prize)=undervalued, slighted. "I am altogether *misprised*."
- Motley (O.F. *matellé* 'clothed, curdled')=of different colours, particularly the parti-coloured dress of the jester. "A *molley* fool." i.e. a fool wearing a parti-coloured dress. Will you be married, *molley*? "the fool himself.
- Mutiny (O.F. *mutin*, tumultuous, O.F. *meute*, a sedition=L. *motus*, from *movere*, to move)=to rebel. "Begins to *mutiny* against this servitude."
- Mutton (F. *mouton*, a sheep). The Anglo-Saxon 'sheep' is applied to the live animal; the French 'mouton,' to the flesh of the dead animal. 'Is not the grease of a *mutton* as wholesome as the sweat of a man?' =sheep i.e. alive.
- Naught (M.E. *naught*, A.S. *naht* not, *whit*, a creature, person, thing)=nothing, worthless. "In respect that it is a shepherd's life it is *naught*." See also III. i. 48. "*Not a whit*, Touchstone."
- New-fangled (M.E. *neue fangel*=fond of what is new. *Neue*, new, A.S. *fangen*, from *fon*, to catch)=ready to seize on what is new, i.e. fond of novelty. "More *new-fangled* than an ape," i.e. wanting new things.
- Nice (O.F. *nice*; L. *nescius*, ignorant)=fastidious. The word has many meanings in Shakespeare. "Nor the lady's which is *nice*," i.e. fastidious, not easily satisfied.
- Offend (L. *ob*. against, *fendere*, to strike). "I will no further *offend* you than becomes one for my good." Used here in the sense of a stumbling block or hindrance.
- Pageants (Low L., *pagina*, the scaffold on which the old mystery plays were acted). "Presents more woeful *pageants* than the scene wherein we play in." The word 'pageant' was used first for the scaffold or stage, and then for the show or spectacle itself.
- Panel (M.E. *panel*, a piece of cloth; O.F. *panel*; Low L., *panellus*, diminutive of *pannus*, a cloth)=a piece of board inserted into the grove of a thicker surrounding frame, as in a door, wainscot, or ceiling. "One of you will prove a shrunk *panel*."

Pantaloon (It. *pantaloene*, *lit*, all-lion, from Gk. *panta*, all; *leon* a lion). *St. Pantaleone* is the patron-saint of Venice. It was a common name in Venice. Hence we get (1) Venetians generally, being used as a nickname; (2) a kind of trousers, so called because worn by Venetians; (3) a buffoon, an old fool, so called from the Italian comedy in which *Il Pantalone* is a thin emaciated old man, and the only character that acts in slippers. The name remains in the last sense in the well-known character in *Pantomimes*, *i.e.* the ridiculous old man, the butt of the clown. "The lean and slippered *pantaloon*."

Parcel (F. *parcelle*; Low L. *particella*; L., *pars*, part)=a small piece or part. "Had they marked him in *parcels* as I did"=in detail.

Peascod (A.S. *cod*, a bag)=the husk or pod of the pea. "I remember the wooing of a *peascod*," here=the plant itself. "I took two *cods*"=the pods.

Ply (F. *plier*; L. *plicare*, to fold)=to fold or bend; also, to urge, importune, press hard. "Shepherd, *ply* her hard"=press.

Point device (O.F. *à point devis*=to the point devised)=exactly, to the point of exactness. "You are rather *point device* in your accoutrements."

Poke (M.E. *poke*; Gael. *poca*, a bag)=a bag, pouch. "He drew a dial from his *poke*."

Pompous (Gk. *pompe*; L. *pompa*, a procession)=magnificent, splendid. "The *pompous* court," *i.e.* with its show and ceremony.

Prevent (L. *prævenire*, to come before)=to anticipate. "*Prevents* the slander of his wife."

Priser (F. *prise*, a seizure; L. *prehendere*, to grasp). *Prise*=(1) something seized by force, as a captured vessel. (2) Anything gained as the reward of exertion or contest. *Priser*=a prize-fighter. "The bonny *priser* of the humorous duke."

Proper (L. *proprius*, one's own)=something belonging to a particular person; hence, suitable, becoming, and so, handsome. "Three *proper* young men."

Puisny (O.F. *puisné*; L. *post natus*, born after)=younger and therefore inferior. "As a *puisny* tilter"=a novice, and so unskilful. A *puisne* judge is an inferior judge, *i.e.* of lower rank.

Puking (probably for Spuke; G. *spucken*, to spit)=vomiting. "Mewling and *puking* in his nurse's arms."

Purchase (M.E. *purchasen*; O.F. *purchaser*, to pursue eagerly, to acquire). Now used of payment only, but originally meant to acquire in any manner. "Your accent is something finer than you could *purchase* in so removed a dwelling"=acquire.

Purgation (F. *purgation*; L. *purgare*, to cleanse)=clearing from the imputation of guilt, exculpation. "If their *purgation* did consist in words"=exculpation. "If any man doubt that, let him put me to my *purgation*." Touchstone misapplies the word and uses it in the sense of "proof."

Quail (A.S. *cwelan*, to die)=(1) tr., to quell, to crush; (2) intr., to shrink, to faint, to slacken. "And let not search and inquisition *quail*"=slacken.

Quintain (F. *quintaine*, a post or figure set up for beginners to tilt at; L. *quintana*, a street in the Roman camp separating the fifth and sixth maniples of a legion; L. *quintus*, fifth). It was the principal street in the camp in which the market was held. Doubtless the scene of martial exercises and games. "That which here stands up is but a *quintain*, a mere lifeless block."

Quintessence (L. *quinta*, fifth, *essentia*, essence)=pure essence. The ancients considered that there were four elements—fire, air, earth and water. A fifth or highest essence was afterwards added which was supposed to be purer than the other four. Hence *quintessence*=the best or purest part of anything. "The *quintessence* of every sprite."

Quotidian (L. *quotidianus*, daily)=a fever whose paroxysms return every day. "For he seems to have the *quotidian* of love upon him."

Rascal (M.E. *rascaille*, the common herd; F. *racaille*, the scum, outcasts of any company; Low L. *rasicare*, from *radere*, to scrape)=a lean deer, not fit to hunt or kill. "The noblest deer hath them as huge as the *rascal*."

Recks (A.S. *récan*, to care)=to care for, to regard. "And little *recks* to find the way to heaven."

Roynish (F. *rogneux*, itchy, mangy; L. *robigo*, rust. Properly=scurvy. Used as a term of contempt)=paltry, mean. "The *roynish* clown," i.e. rascally fellow.

Satchel (O.F. *sachel*, a little bag; L. *sacellus*, dimin. of *saccus*, a bag)=a small bag, especially the bag in which a schoolboy carries his books. "The whining schoolboy with his *satchel*."

Sauce (L. *salsus*, salted, L. *sal*, salt)=pungent, full of salt. "I'll *sauce* her with bitter words." Here a verb=to pepper or address her in sharp, biting language. "Like a *saucy* lackey"=impudent, insolent.

Savage (M.E. *savage*; O.F. *salvage*; L. *silva*, a wood)=belonging to a wood, wild. "If this forest yield anything *savage*," i.e. wild animal not necessarily ferocious.

Saw (A.S. *sagu*, a saying)=a moral saying, a maxim. "Full of wise *saws* and modern instances."

Scrip (Ic. *skreppa*, a purse; Low L. *scrippum*. The root is found in W. *crab*, that which chinks together)=something drawn up together; a small bag or wallet. "Though not with bag and baggage, yet with *scrip* and scrippage"=a shepherd's bag and its contents (*scrippage* formed on the analogy of baggage).

The word must not be confounded with *scrip*, a certificate or schedule which is derived from L. *scriptum*=something written.

Sequestered (L. *sequestrare*, to surrender, lay aside)=separated from companions. "A poor *sequestered* stag."

Shrewd (A.S. *scredwa*, a shrew mouse. According to an old fable the field-mouse poisoned cattle with its venomous bite)=bad, evil, mischievous. "That has endured *shrewd* days and nights with us"=evil days, i.e. of adversity.

Smirch (M.E. *smeren*, to smear). "With a kind of umber *smirch* my face."

Smother (M.E. *smother*, a suffocating smoke; A.S. *smorian*, to stifle)=thick, suffocating smoke. "From the smoke into the *smother*."

Stanzo (It. *stanza*, a lodging; L. *stare*, to stand)=stanza, a set or arrangement of lines in verse; so-called from the stop or pause at the end of the set. "Come another *stanzo*; call you 'em *stanzos*."

Surgery (Gk. *cheir*, the hand; *ergein*, to work)=work by hand. "The *surgery* of our sheep."

Swashing (Sw. *svasska*=to make a swashing noise as when walking with water in the shoes) (Skeat)=swaggering, dashing. "We'll have a *swashing* and a martial outside."

Synod (Gk. *syn*, with, *odos*, a road)=assembly of a legislative body. "By heavenly *synod* was devised." Now=an ecclesiastical council. In Shakespeare generally=a council of the gods.

Tax (F. *taxer*, to tax, appraise; L. *taxare*=*tactare*, to touch, handle). (1) to assess, to charge; (2) to charge with a crime; (3) to censure, reproach, satirize. "You'll be whipped for *taxation*"=your satirical remarks. "Why, who cries out on pride that can therein *tax* any private party"=censure, blame. "Thy *taxing*, like a wild goose flies"=a satire.

Tender (F. *tendre*; L. *tener*, tender)=value, hold dear. "Which I *tender* dearly."

Thrasonical (from Thraso, the bragging soldier in the Eunuchus of Terence)=boastful, bragging. "Caesar's *thrasonical* brag."

Troth (A.S. *treowth*, truth)=(1) truth, (2) faith. "By my *troth*"=faith.

Trow (A.S. *tréowian*, to believe, to suppose true)=(1) to trust, believe; (2) to know. "Trow you who hath done this?"=Do you know?

Umbre (It. *terra d'ombra*; L. *umbra*, a shadow)=a species of ochre, a brown colour. "With a kind of *umber* smirch my face."

Uncouth (A.S. *un*, not, and the past part. of *cunnan*, to know)=not known, not familiar, strange. "This *uncouth* forest."

Venison (O.F. *venaison*; L. *venari*, to hunt)=the flesh of beasts of chase, especially the flesh of the deer. "Come, shall we go and kill us *venison*?"

Videlicet (L. *videre*, to see; *licet*, it is allowed)=namely. "There was not any man died in his own person; *videlicet*, in a love cause."

Villain (O.F. *vilein*, servile; Low. L. *villanus*, a farm servant; L. *villa*, farm house). (1) originally=bondman, slave, servant. (2) Then=a vile person, a wretch, a rascal. "He is thrice a *villain* (rascal) that says such a father begat *villains* (serfs)." Here there is a play on the double sense of the word.

Wainscot (Dut. *wagenscot*, a corruption of *waeghe-scot*=wall boarding, from *waeg*, a wall)=a wooden lining of walls made in panels. "Join you together as they join *wainscot*."

Warp (A.S. *weorpan*, to throw or cast; Ic. *varpa*, a throwing)=to make crooked, turn out of shape, distort. "Though thou the waters *warp*."

Wed (A.S. *wed*, a pledge; *weddian*, to pledge, engage, hence, to betroth)=to marry. "December when they *wed*."

Wedlock (A.S. *wed*, a pledge; *lac*, a sport, also a gift)=marriage. "So *wedlock* would be nibbling."

Whetstone (A.S. *hwettan*, to sharpen; *stan*, a stone)=a stone used for sharpening. "The *whetstone* of the wits."

Whit (A.S. *wight*, a thing, a bet)=a thing, a particle. "Not a *whit*, Touchstone."

Wit (A.S. *witan*, to know)=knowledge "Nature hath given us *wit* to flout at fortune."

Wont (A.S. *wunian*, to dwell, to be used to)=used, accustomed. "Your grace was *wont* to laugh."

Woo (A.S. *wogian*, to woo; *lit.* to incline, bend towards, from A.S. *wōh*, bent, crooked)=(1) to solicit, to seek to gain; (2) to court, to solicit in love. "Leave me alone to *woo* him"=to win him over. "Come, *woo me, woo me*"=court me, make love to me.

QUESTIONS FROM CURRENT EXAMINATIONS

ACT I. SCENE I.

1. What can you gather from the play with respect to the will of Sir Rowland de Boys?
2. Describe the early life of Orlando. What cause of complaint had he against his elder brother?
3. What do you gather from this scene as regards the circumstances in which the characters of the play are situated with respect to Rosalind and the banished Duke?
4. Quote Oliver's description of Orlando.
5. What evidence have we for determining the date of the play?
6. What is your first impression of Oliver's character? What opinion has he of Orlando?

ACT. I. SCENE II.

1. Illustrate from this scene: (a) Orlando's modesty, (b) His pride of birth, (c) His love for Rosalind.
2. Sketch the character of Touchstone.
3. Give a short description of the wrestling scene. What part does it play in the development of the plot?
4. What part does Le Beau take in the plot? If you were taking his part in the play, what characteristics would you try to accentuate?

5. Explain the context of the following passages :—

(a) "but love no man in good earnest, nor no further in sport neither than with safety of a pure blush thou mayst in honour come off again ;"

(b) "My better parts
Are all thrown down, and that which here stands up
Is but a quintain, a mere lifeless block."

(c) "The duke is humorous : what he is indeed,
More suits you to conceive than I to speak of."

6. Compare the characters of Rosalind and Celia so far as you know them.

ACT I. SCENE III.

1. Quote Rosalind's defence of her father.

2. What reason does Duke Frederick assign for banishing Rosalind ?

3. "Shakespeare's design in this scene is to show the development of Rosalind's love for Orlando." Quote passages in support of this statement.

4. Paraphrase:— "did not then entreat to have her stay

to

Still we went coupled and inseparable" (72-79).

5. What plans do Celia and Rosalind make when Rosalind has been banished ?

ACT II. SCENES I, II.

1. What do you understand by a "background scene" ? In what sense is Act II Scene I to be termed a "background scene" ?

2. Quote the lines in which the Duke describes the life of the forest as better than the life of the Court.

3. What indications do you find in these scenes of the character of Jaques ?

4. What lesson did Jaques moralise from: (a) The wounded deer,
(b) The herd of deer?
5. What purpose does Scene II serve in the development of the plot?

ACT II. SCENES III, IV.

1. Describe Adam's character. What does Orlando think of him?
2. Write out, being careful of the division of lines, the passage beginning
"Though I look old,
so
In all your business and necessities." (III. 47-55)
3. Illustrate from these scenes (a) examples of double negative.
(b) Touchstone's fondness for playing on words.
4. Quote Touchstone's description of his own courting?
5. Do you consider it a little impetuous of the two cousins to decide to buy the farm? Try to explain this action.

ACT II. SCENES V, VI.

1. When does Jaques first appear in the play? What remarks does he make upon the song sung by Amiens?
2. "*And tune his merry note.*" What emendation of the text has been proposed? Discuss the proposed emendation.
3. Quote the stanzas uttered by Jaques in imitation of the chorus sung by the foresters.
4. What part does Amiens play? What kind of a man does he appear to be?
5. What do you learn of Orlando's character in Scene VI?

ACT II. SCENE VII.

1. Why do you think Jaques so enjoyed his meeting with the Fool?
2. Describe briefly Jaques' views on pride. Do you agree with them?
3. Show from this scene how Shakespeare is bringing the characters of the play to meet together.
4. Paraphrase:— "The 'why' is plain as way to parish church

to

If they will patiently receive my medicine."

(52-61).

5. Quote the lines uttered by Jaques on the seven ages of man.
6. Answer briefly the questions below each of the following passages:—

- (a) "I must have liberty

Withal, as large a charter as the wind,
To blow on whom I please; for so fools here."

- (i) Who speaks these words and on what occasion?
- (ii) Paraphrase the passage.
- (iii) Do you consider the speaker uses this "liberty" of which he speaks?

- (b) "You touch'd my vein at first: the thorny point
Of bare distress hath ta'en from me the show of smooth
civility."

- (i) Who speaks these words and to whom?
- (ii) What was the "vein" he alludes to?
- (iii) What was the "bare distress" which caused him to put on his belligerent attitude?

- (c) "And then the lover.

Sighing like furnace, with a woeful ballad
Made to his mistress' eyebrow."

- (i) Who speaks these words and on what occasion?
- (ii) Give the substance of the speech from which these lines come.
- (iii) What does "furnace" mean?

ACT III. SCENES I, II.

1. What purposes are served by Act III, Scene I?
2. How does Touchstone express his opinion of a shepherd's life?
3. Explain fully the importance of Scene II. For what reasons are Corin and Touchstone, Orlando and Jaques introduced?
4. What is Rosalind's love cure? How does Orlando receive it?
5. "*Time travels in divers paces with divers persons.*" Give the different paces named by Rosalind, and show how she adapts them to different persons.

ACT III. SCENES III, IV.

1. Comment upon the courtship of Touchstone with Audrey.
2. Name any of the clowns in some other plays written by Shakespeare.
3. How does Rosalind describe her first meeting with her father?
4. What is the purport of the conversation between Rosalind and Celia, in Scene IV?
5. How does Celia reply to Rosalind's question, "*But what talk we of fathers, when there is such a man as Orlando?*"
3. Explain the following, giving the speaker in each instance:—
 - (a) *Would you not have me honest?*
 - (b) *pray be covered.*
 - (c) *ne'er a fantastical knave of them shall flout me out of my calling.*
 - (d) *The sight of lovers feedeth those in love.*

ACT III. SCENE V.

1. Quote Rosalind's railing speech to Phebe.
2. Give another instance in Shakespeare's plays of one woman falling in love with another. Compare or contrast this instance with the love of Phebe for Rosalind as Ganymede.
3. Quote Phebe's description of Rosalind as Ganymede. Give any other passage in the play descriptive of Rosalind's personal appearance.
4. How does Silvius show his love for Phebe? Compare it with the way Touchstone addresses Audrey.
5. If you were taking the part of Phebe in the play, what impression would you try to give of her character in this scene?

ACT IV. SCENE I.

1. Give Jaques' description of his melancholy.
2. How does Rosalind reply to Jaques' assertion "*I have gained my experience*"?
3. It has been said that the play presents a picture of "*cheerfulness under adversity*." Justify this assertion by examples from the play.
4. How does Rosalind describe her intended conduct towards Orlando when they shall be married?
5. Why do you think Orlando is ready to play this game with Rosalind as Ganymede?
6. Give the context of the following passages:—
 - (a) "I had rather have a fool to make me merry than experience to make me sad."
 - (b) "Men have died from time to time and worms have eaten them, but not for love."
 - (c) "We must have your doublet and hose plucked o'er your head, and show the world what the bird hath done to his own nest."

ACT IV. SCENES II, III.

1. What is the purpose of Scene II?
2. How does Rosalind describe the letter which Silvius has given her from Phebe?
3. How did Oliver become reconciled to Orlando?
4. What objects had Shakespeare in mind when he causes Oliver to be the messenger to Rosalind informing her of the fact that Orlando had been wounded and so could not keep his appointment?
5. What description had Orlando given to Oliver of Ganymede and Aliena that he might recognise them?
6. How does Rosalind explain her fainting? What light does it throw on her character?

ACT V. SCENES I, II.

1. What traits of Touchstone's character are developed in Scene I?
2. How does Touchstone reply to the question of William, "*Which he, sir?*"
3. What is the purpose of Scene II?
4. How does Silvius reply to the question, "*What 'tis to love?*"
5. The motto of the play is "*Love at first sight.*" Give examples in the play and quote Oliver's defence of himself to Orlando for his sudden affection for Aliena?

ACT V. SCENES III, IV and EPILOGUE.

1. "Repentance and reconciliation are better than revenge." How is this idea illustrated in the play?
2. Quote Touchstone's remarks on the degrees of a lie. Does it suggest anything about the habits of courtiers in Shakespeare's time?
3. What are Jaques' plans? Quote his farewell speeches to the Duke, Orlando, Silvius and Touchstone.
4. Who exactly is Jaques de Boys? Why does he come in at this moment?
5. What is the purpose of the Epilogue? Do you know of any other of Shakespeare's plays that has one?

GENERAL QUESTIONS.

1. Mention any inconsistencies in the play, and give explanations of them if you can.
2. Write a short description of Touchstone's character. What rank does he hold amongst Shakespeare's clowns? Mention the best of them and the plays in which they take part.
3. Describe Rosalind's appearance and character. Whom in any other comedy does she most resemble?
4. Quote any two of the lyric songs of the play, and show how intimately they are connected with the context.
5. Give the substance (1) of Rosalind's picture of a travelled man, (2) of Jaques' description of his own melancholy, (3) of Touchstone's list of the qualifications of a courtier.
6. *As You Like It* has been called a play of country life. Illustrate this by describing the characters of (a) Touchstone, (b) Phebe, (c) Audrey.
7. "All the world's a stage,
And all the men and women merely players."
Was this comparison originated by Shakespeare? Why is it specially appropriate in the mouth of Jaques?
8. What part does Adam play in *As You Like It*? Discuss his character.
9. What parts in the action of the play are taken by Oliver and Phebe?
10. State what incidents of the play seem to you most strikingly improbable, and criticize their effect from a dramatic point of view.
11. What references to history or fable are intended in the following passages:—
 - (i) "Caesar's thrasonical brag."
 - (ii) "As rare as Phoenix."
 - (iii) "As the most capricious poet, honest Ovid among the Goths."
 - (iv) "Since Pythagoras' time, that I was an Irish rat."
 - (v) "The foolish chroniclers . . . found it was Hero of Sestos."
12. Show from this play that Shakespeare had an accurate knowledge both of court fashions and country life.

13. Examine the character of Jaques as exhibited by himself or in the comments of others. Does his so called "melancholy" seem on the whole deserving of admiration, or pity, or censure?
14. Illustrate and comment on Shakespeare's frequent use of lyrics in this play.
15. What light is thrown on the character of Rosalind by her relations with (a) Celia, (b) Phebe and Silvius?
16. Recount the events and motives which bring Oliver to Arden and reconcile him to Orlando.
17. Write out as much as you can remember of Jaques' speech about "The Seven Ages of Man."
18. "*Can you nominate in order now the degrees of the life?*" To what does Shakespeare allude in this passage?
19. If you were taking the part of Rosalind in this play, what special aspects of her character would you try to bring out?
20. Compare and contrast the characters and appearances of Rosalind and Celia. Which do you like best?
21. Show by quotation from this play:—
 - (i) Shakespeare's love for and exact description of natural objects.
 - (ii) His high appreciation of the virtues of (a) temperance, (b) courage, (c) forgiveness.
22. Answer briefly the questions below each of the following passages:—
 - (a) "She is too subtle for thee; and her smoothness,
Her very silence and her patience
Speak to the people, and they pity her."
 - (i) Who speaks these words, and on what occasion?
 - (ii) Who is the person he alludes to, and is he speaking the truth?
 - (iii) Do these words have the desired effect upon the listener
 - (b) "He that a fool doth very wisely hit
Doth very foolishly, although he smart,
Not to seem senseless of the bob."
 - (i) Who speaks these words and on what occasion?
 - (ii) Explain the passage in your own words.
 - (iii) Does the speaker usually act on his own advice.

- (c) "I sometimes do believe, and sometimes do not;
As those that fear they hope, and know they fear."
- (i) Who speaks these words and to whom?
- (ii) What lead up to the remark?
- (iii) Explain the second line.
23. Give a character sketch of Orlando. Compare him with his brother.
24. From what sources did Shakespeare derive the story of this play?
How did he modify the original tale? What characters are entirely his own?
25. "Jaques is the only purely contemplative character in Shakespeare."
Comment on this statement.
26. Write out Phebe's description of Ganymede, beginning:—
"Think not I love him, tho' I ask for him;
to
Betwixt the constant red and mingled damask."
(III. v. 103-123)
27. Write out the following passage in your own words bringing out the meaning clearly and concisely,
"I must have liberty
Withal, as large a charter as the wind,
To blow on whom I please; for so fools have
And they that are most galled with my folly,
They most must laugh. And why, sir, must they so?
The 'why' is plain as way to parish church:
He that a fool doth very wisely hit
Doth very foolishly, although he smart,
Not to seem senseless of the hob: if not
The wise man's folly is anatomized
Even by the squandering glances of the fool."
28. If you were producing this play and wanted to shorten it, which scenes would you choose to act and which would you cut out? Give your reasons.

